THE ART OF
WE HAPPY FEW™

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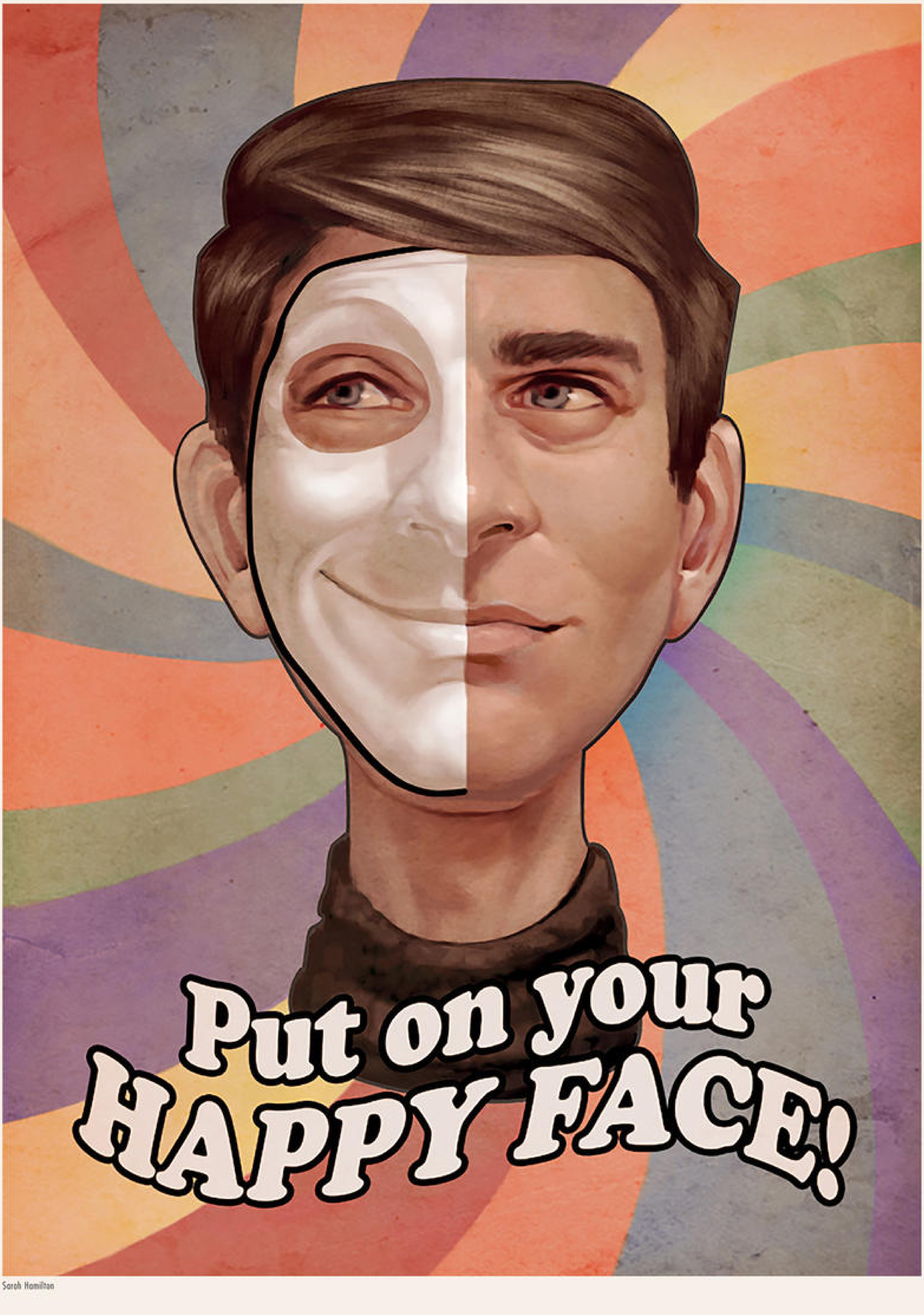

Put on your
HAPPY FACE!

Sarah Hamilton

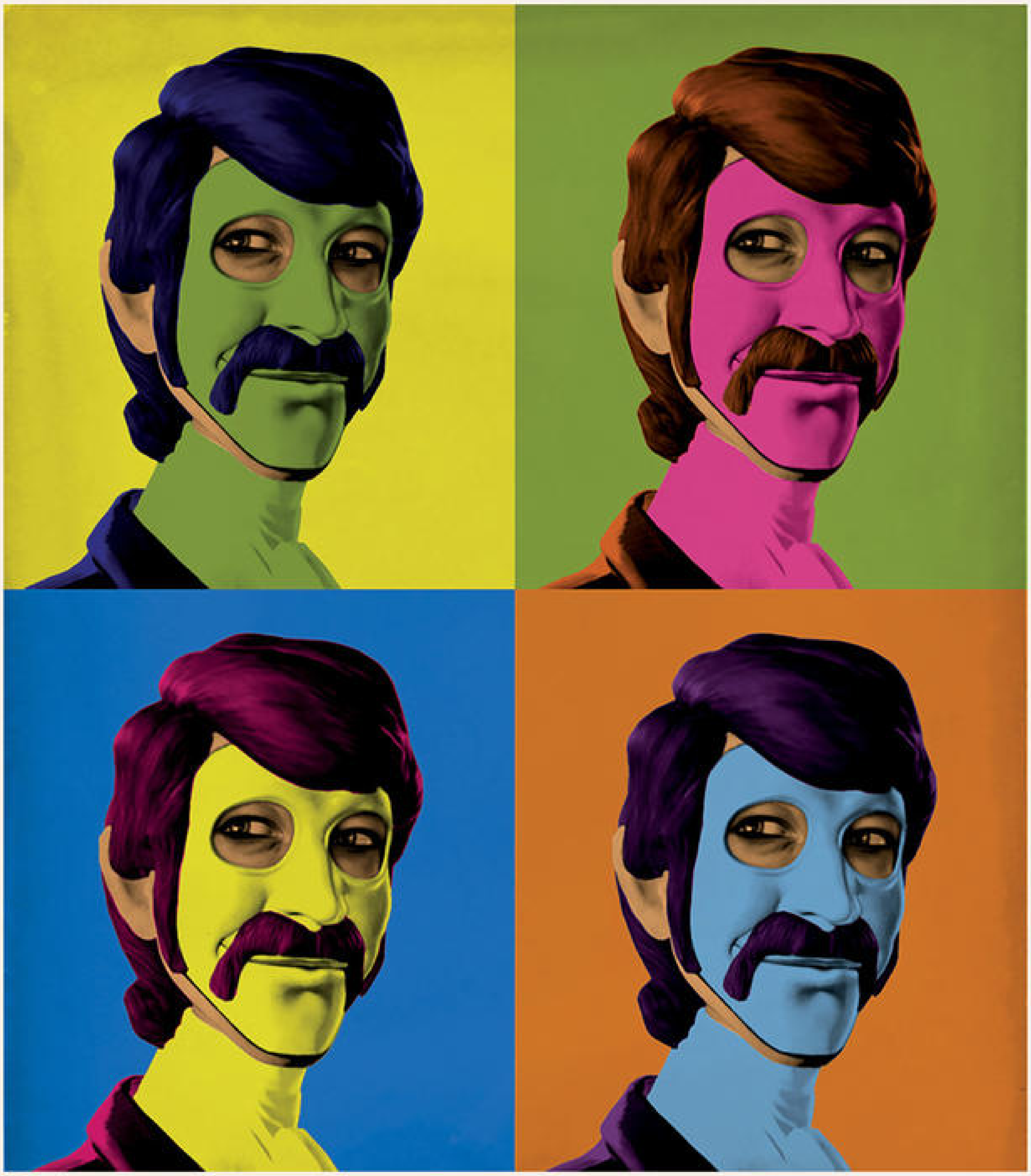
THE ART OF WE HAPPY FEW™

by

Whitney Clayton

and Lisa Hunter

Dark Horse Books



Sarah Hamilton

Publisher **Mike Richardson** Editors **Ian Tucker & Megan Walker**
Designer **Anita Magaña** Digital Art Technician **Chris Horn**

Special Thanks to
Clement Galiay, Sam Abbott, Whitney Clayton, Naila Hadjas, Guillaume Provost and Cord Smith at Compulsion Games, and Kari Yadro at Dark Horse Comics.

THE ART OF WE HAPPY FEW

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Table of Contents

Introduction 7
Artist Biographies 9

The Happy Side of Wellington Wells

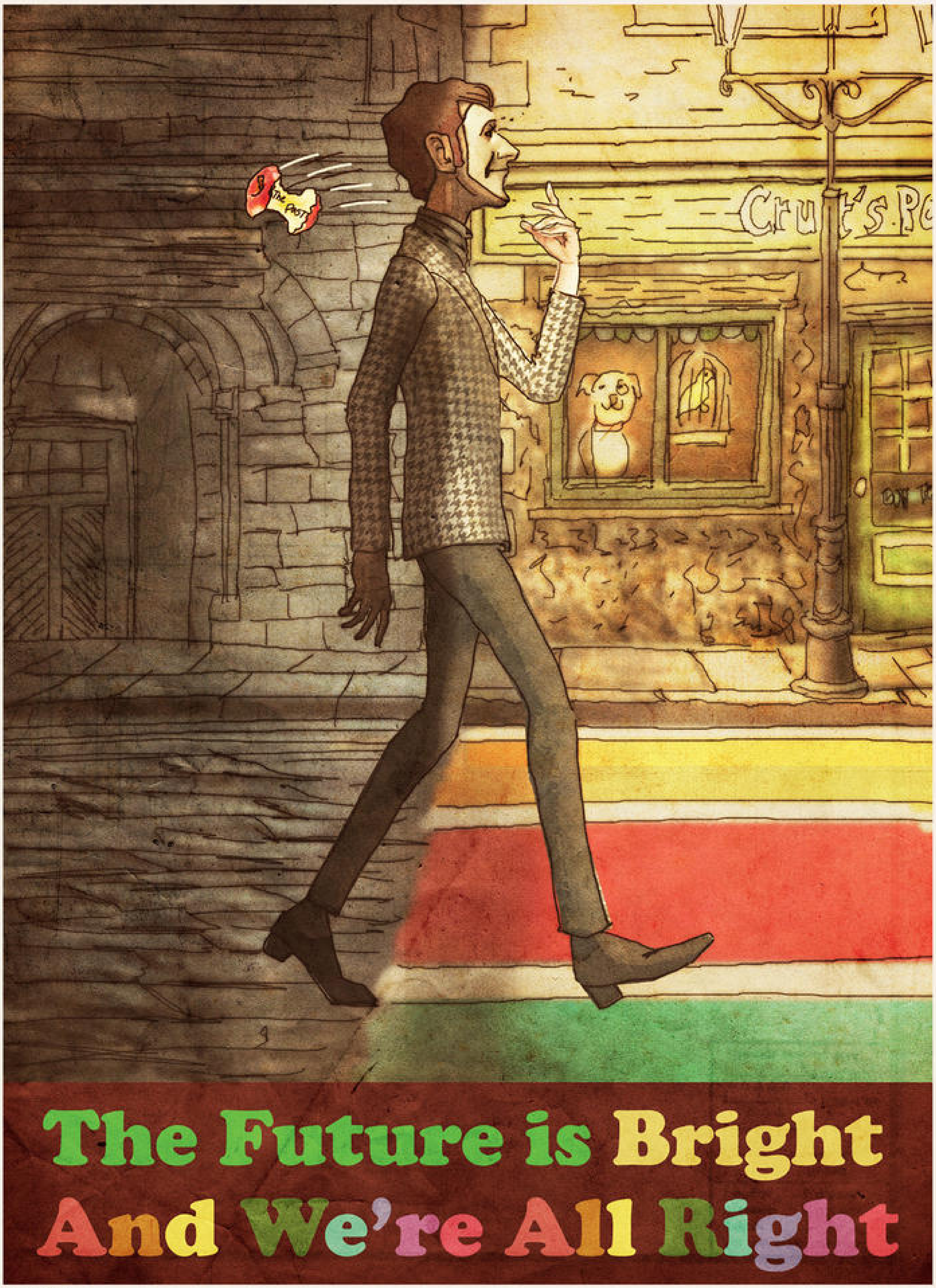
The Village 13
The Parade District 79
The Office 89

Between the Islands

Bridges 105

The Dark Side of Wellington Wells

Night 111
Undergrounds 133
Haworth Labs 141
The Garden District 151
Weapons and Weird Props. 183
User Interface. 189


THE PAST
Crut's Po
The Future is Bright
And We're All Right

Whitney Clayton

All of the in-game text was written by Alex Epstein and Lisa Hunter.

Introduction

We Happy Few was always intended to subvert your expectations. It began as an urban survival game in a constantly changing, procedurally generated city. We didn't want players to face the same creatures or threats that wilderness survival games contain. The biggest threats in a city tend to come from other people—nobody is as dangerous as your neighbour. We thought it might be cool to experiment with game mechanics that involved blending into a society when you're different from everyone else.

We also liked the idea of a dystopian, alternate history setting, as it would allow us to create a world with distinct navigation rules and lore. But I didn't want us to trap ourselves into creating a bleak, gloomy place where people stomp around in work suits. So we started brainstorming and decided to flip the dystopia on its head.

We envisioned a society that values happiness above all else and that would be complacent or ignorant about its self-induced downfall, perhaps even trapped in a *Brazil*-like bureaucracy. In our naivété, we thought that if NPCs wore "Happy Masks," we wouldn't have to animate their faces—that plan didn't last long! My challenge as the Art Director was to take this concept of a hyper-happy dystopia and figure out an urban setting that could work within these constraints.

I remembered the British film *Hot Fuzz*, in which a seemingly perfect English village holds a deep, dark secret. The movie had a wonderfully quirky sense of paranoia. I also remembered a classic British sitcom, *Keeping Up Appearances*, whose working class lead character strives to fit in with her upper-middle class neighbours. There seemed to be a common thread in British stories of superficial propriety masking a darker truth. A small English village thus seemed like a good fit for a quaint, cheery dystopia.

We also needed a time period that would thematically support the idea of happiness above all else. The 1960s—a decade of hedonism, garishness, and optimism—immediately came to mind.

We realized that 1960s Retro Futurism could give our English town a unique spin. British sci-fi from that era is an iconic genre that I hadn't seen done in games, and there was so much nostalgic material to riff off—from old *Doctor Who* to *The Prisoner*. There is also a symbolic tension when we juxtapose sleek, futuristic designs and crumbling, historic buildings. Add in '60s psychedelics, which inspired the idea of Joy, and we felt we had something unique.

At Compulsion Games, the different departments build on one another's ideas, rather than following a top-down model. Because of the mix of sensibilities and talents among the team, the world of our game evolved to become weirder and richer. Sometimes *We Happy Few* almost feels like a living organism. Bits and pieces are anchored in the original idea, but it is now very much its own thing.

This book showcases a combination of pre-production artwork and in-game art, with each artist on the team contributing his or her own unique talent.

— Whitney Clayton

Whitney Clayton, Art and Music Director

Tito Belgrave, Character Artist

Sarah Hamilton, Concept Artist and Graphic Designer

Weili Huang, VFX Artist

Emmanuel Lauzon, Environment Artist

Guillaume Mardoga, Environment Artist

Pierre-Henri "PH" Paitre, Environment Artist

Carylitz Tamez, Environment and Character Artist

Marc-André Voyer, Environment Artist

The Compulsion Games Team

Artist Biographies

Whitney Clayton, Art and Music Director | Whitney has been with Compulsion Games since the very beginning, and created the visual direction for their first title, *Contrast*, which launched in 2013. She grew up in the rolling green hills of Vermont and has a BFA in painting and drawing. She loves to travel and read, and she takes artistic inspiration from history, culture, literature, art, film, and music. She lives with her partner, Vincent, and their two cats.

Tito Belgrave, Character Artist | Tito's primary passion is character-related creation. He says, "I love what I do, and do what I love." He specializes in games—from AAA to Indie—although he has also worked in television and even feature films in his past.

Sarah Hamilton, Concept Artist and Graphic Designer | Sarah has a BFA in painting and printmaking. That—plus her affinity for Saturday morning cartoons and useless English trivia—led her to Compulsion Games, where by some wonderful twist of fate, she was hired as a 2D concept artist and illustrator. She is obsessed with shiny things, food, and dogs.

Weili Huang, VFX Artist | Weili 'Wile E Huang, a self-described "digital nomad," has been making video game art since 2000. He has been traveling around planet Earth, working and assimilating with humans in habitats like Australia, the United States., Canada, the United Kingdom, Scandinavia, and Singapore. During his lunch hour, Weili claims he likes "to wear a fake wig to conceal my receding hairline while performing the octopus dance."

Emmanuel Lauzon, Environment Artist | A "beat maker"and skateboarder from Montreal, Emmanuel studied cinematography and photography in college, but then dived deep into the infinite world of 3D Art. He is obsessed with architecture and creating strange and unique universes and spaces to experience and be part of. He landed at Compulsion Games at the beginning of the *We Happy Few* production, which felt immediately like a perfect creative fit!

Guillaume Mardaga, Environment Artist | Guillaume is a 3D artist "from the land of beer, fries, and waffles" (i.e., Belgium). He was always interested in how movies and games were made—from the *Star Wars* films to the cinematics of *Final Fantasy*. He began his college studies in an art program to learn more about classical painting and sculpture, but he later decided to do his bachelor's degree in 3D and animation, before flying to Vancouver to study game art and design at Vanarts. Now he's in Montreal—the land of beer, poutine, and donuts.

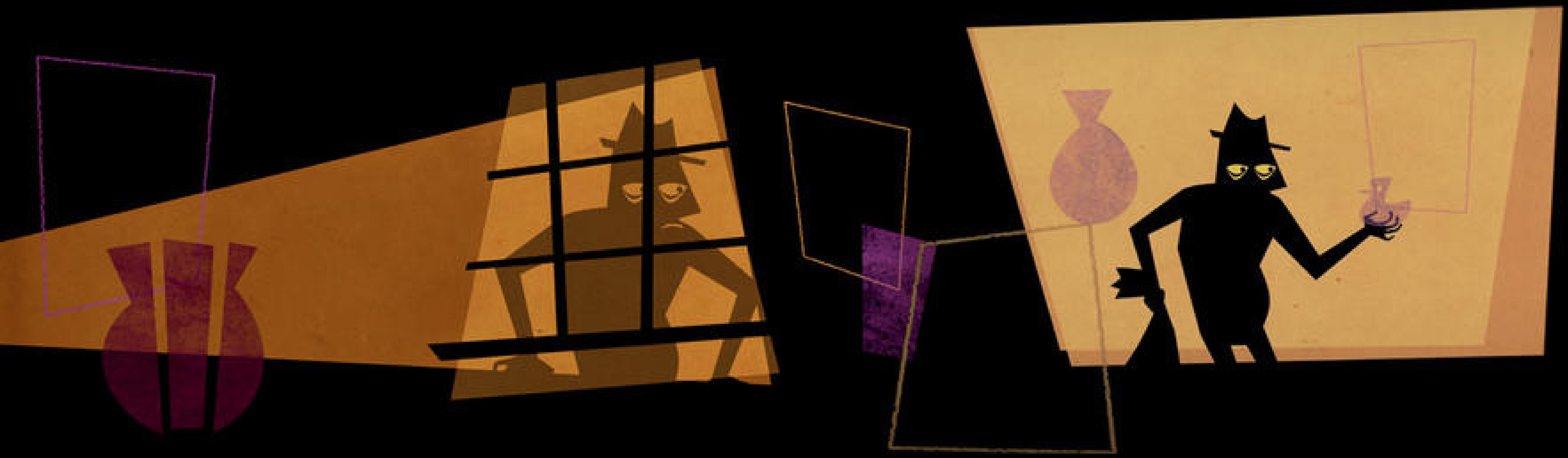
Pierre-Henri "PH" Paitre, Environment Artist | PH is a French 3D artist who came to Compulsion Games from the cinema and television industries in Paris, where he worked as a freelance motion designer. He's been a gamer since his fingers could hold a Gameboy, so the career shift to game art was really exciting for him, "and it still is," he says. Working with a bunch of passionate people on a crazy project like *We Happy Few* makes him feel like a lucky man.

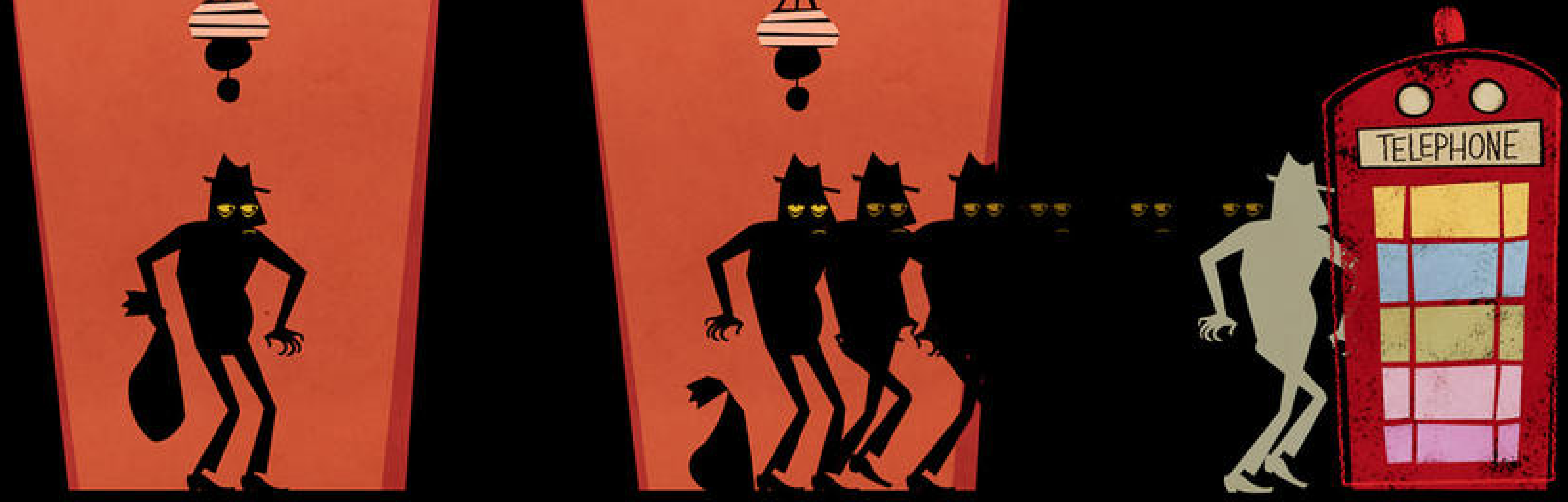
Carylitz Tamez, Environment and Character Artist | Growing up in Monterrey, Mexico, Carylitz spent most of her time exploring photography and music, and watching a lot of underground films. She earned a degree in Animation and Visual Effects, thinking she'd work in film, but in the process she fell in love with video games, so she took an intensive one-year course in video game art in Vancouver. Three months after graduation, she was hired by Compulsion Games. She says, "I'm probably the luckiest Mexican in Montreal. Life has just been great since I got here."

Marc-André Voyer, Environment Artist | Marc-André came all the way from the land of the lobsters (a.k.a. New-Brunswick) to study art in Montreal before coming to Compulsion Games as an Environment Artist. He likes anime, dad jokes, EDM, science fiction, practical DIY stuff, and playing with the latest tech gadgets.

Roving Artists | As a small studio, Compulsion Games sometimes needs an assist from talented contractors. The game wouldn't be the same without them (literally—characters might not have arms or something)! Special thanks to all the artists who have contributed their amazing work: Duncan Kay, Stephanie Landry, Warren Marshall, Taber Noble, Sylvia Rack, Shawn Wiederhoeft, and Deven Winters.

And, of course, the rest of the incredible Compulsion Games team.

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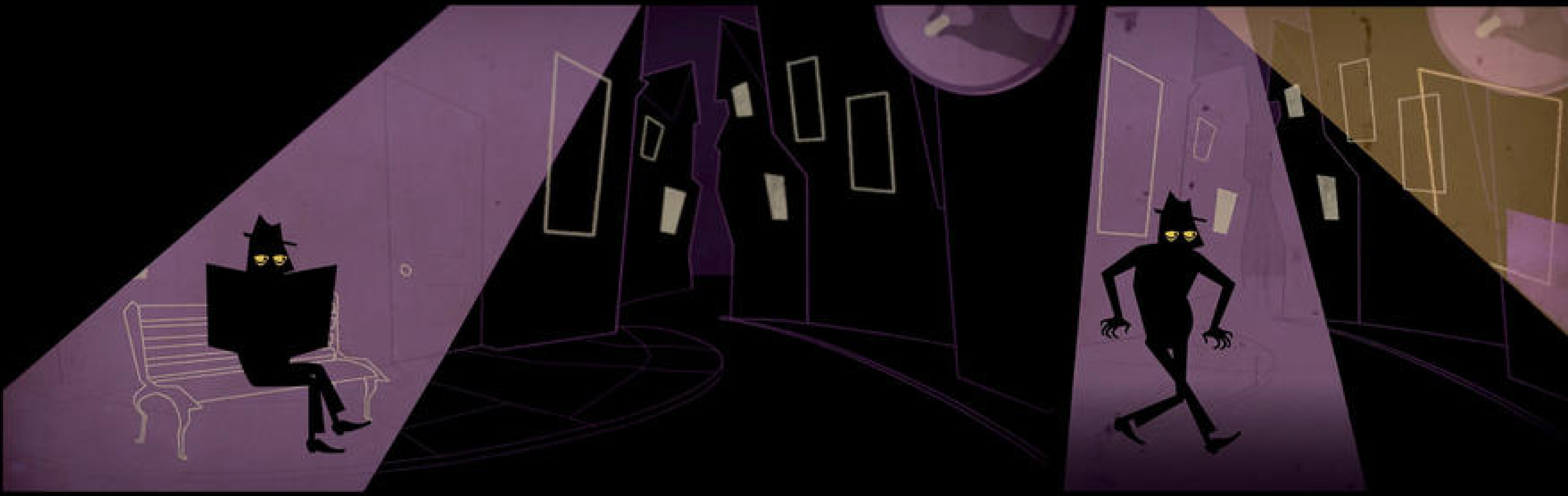
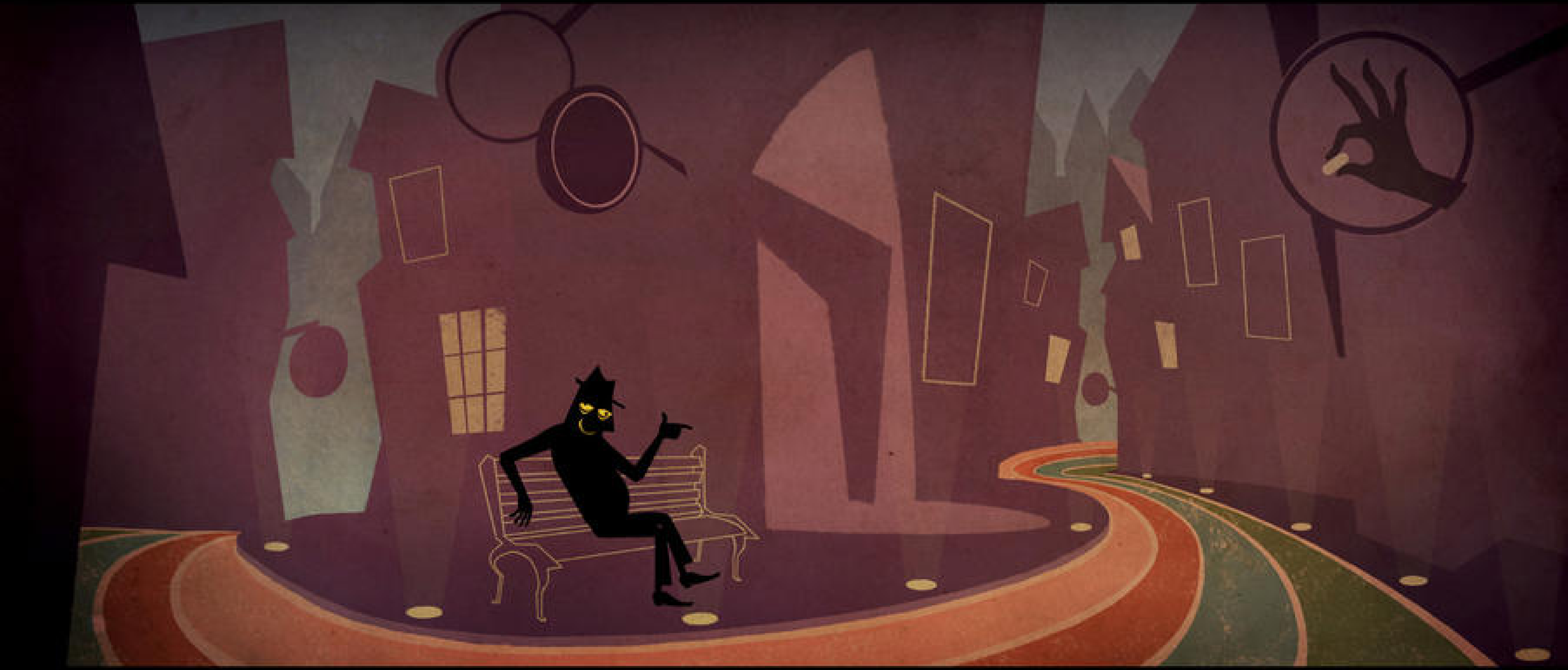
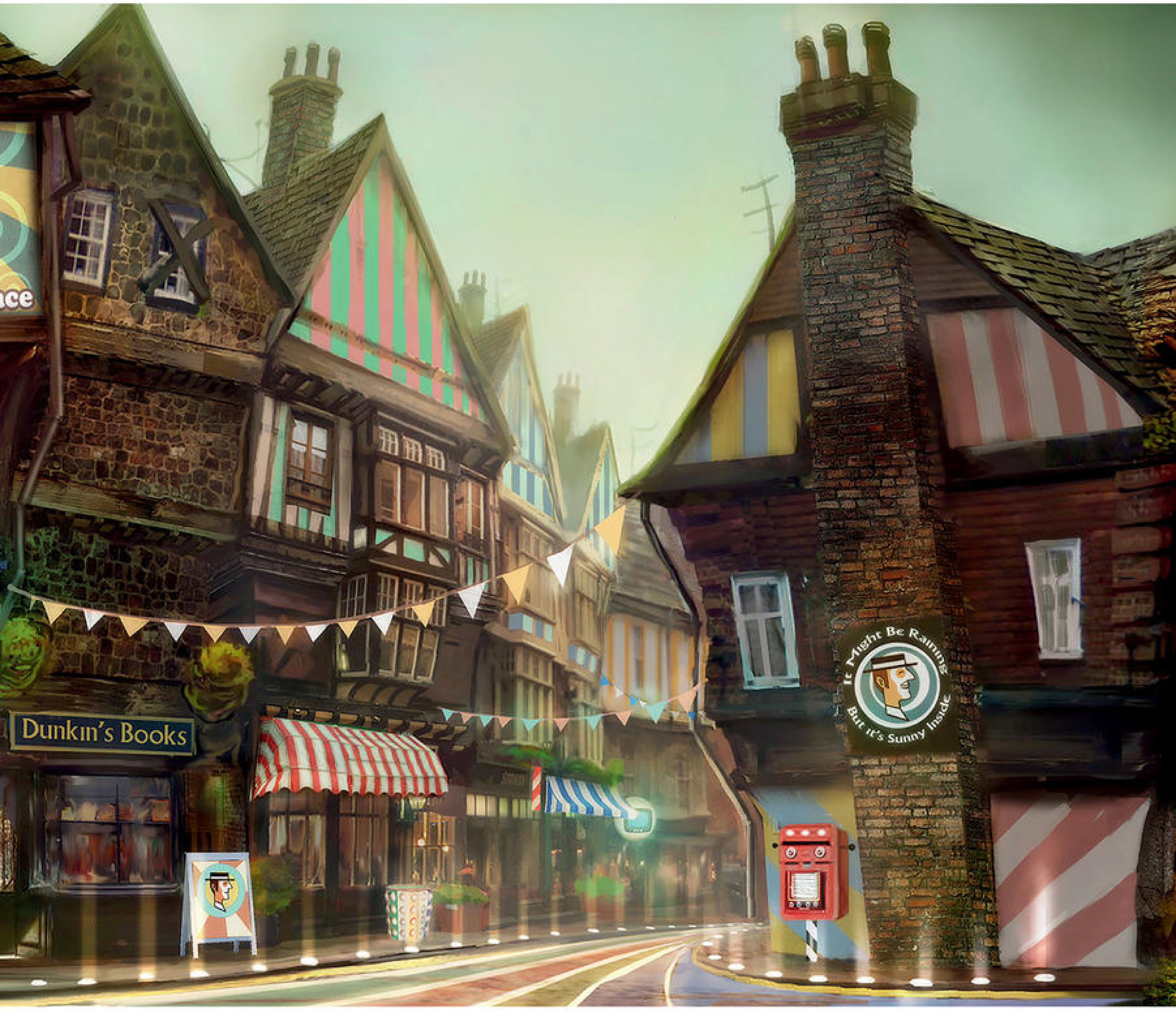
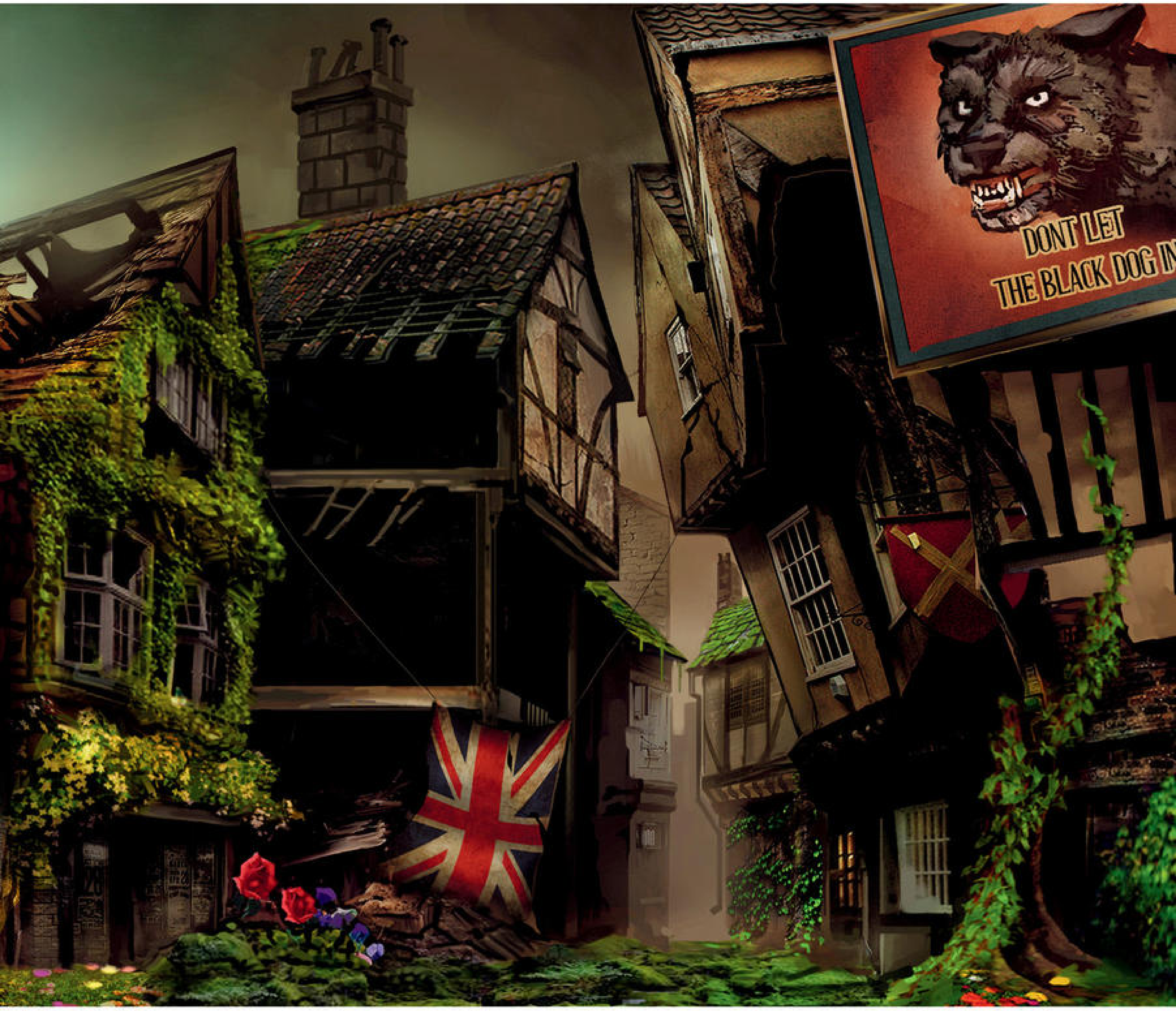




Key frame artwork by Sarah Hamilton, storyboards by Clara Pougeard


nce
Dunkin's Books
It Might Be Raining
But it's Sunny Inside

The Village



Whitney Clayton

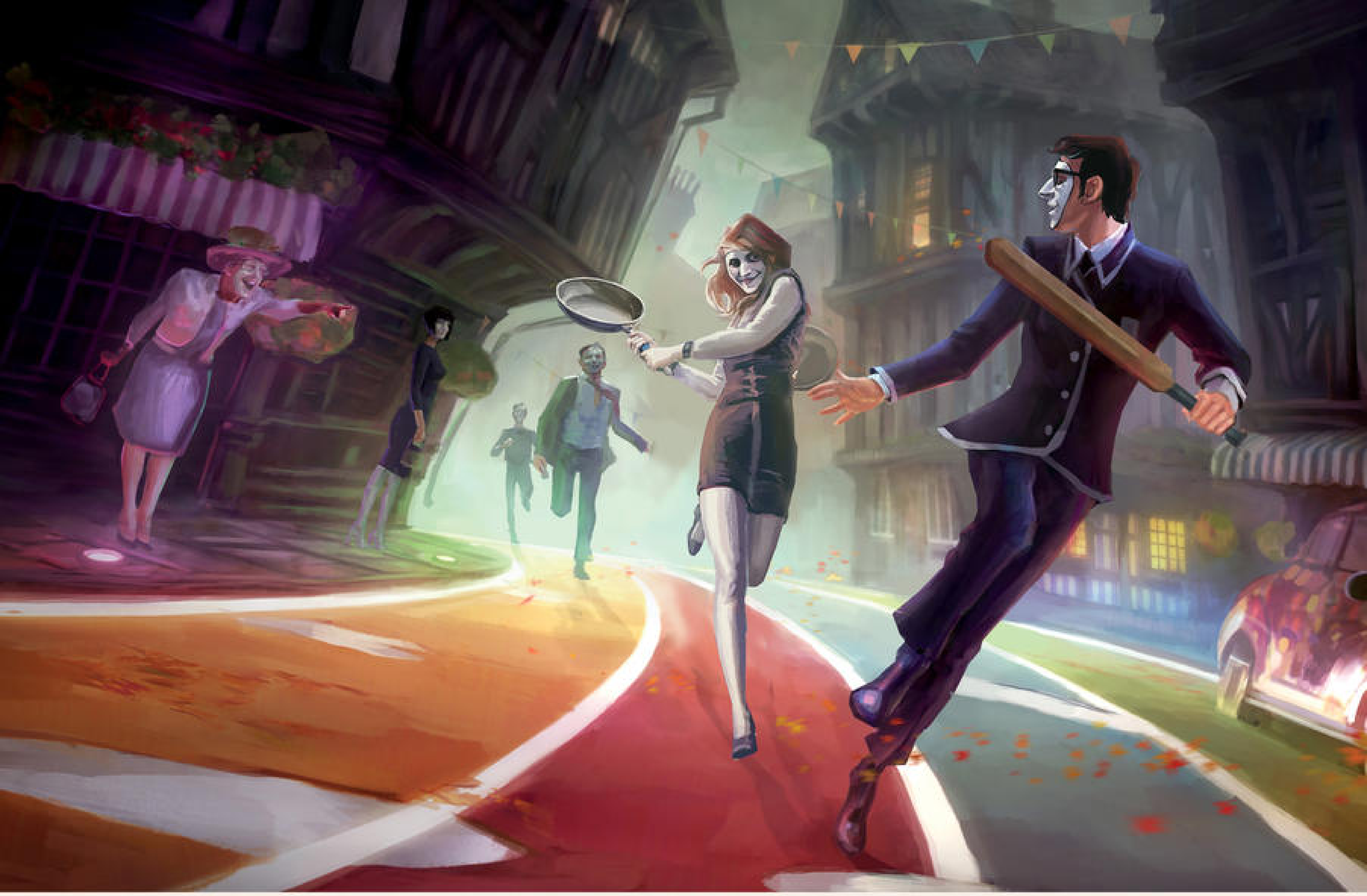
From the very beginning, we knew we wanted the game to be set in an alternate history, dystopian setting. An alternate history (where a single event changes the course of history) gives us the freedom to create a unique and original universe, while grounding that world and giving it depth. We could push visual ideas to extremes without being handcuffed to real history. We chose exaggerated shapes, to give the architecture personality and style, but combined that with realistic, historically accurate materials to give the world a sense of tangibility and texture.

Wellington Wells is a dystopia, but the Wellies have done this to themselves. They aren't necessarily oppressed by Big Brother—they're repressed by their own false happiness. Their denial of unpleasant facts is what's causing society to crumble. Wellies think they're in a utopia—at least, they do when they're taking their government-provided drug, Joy.

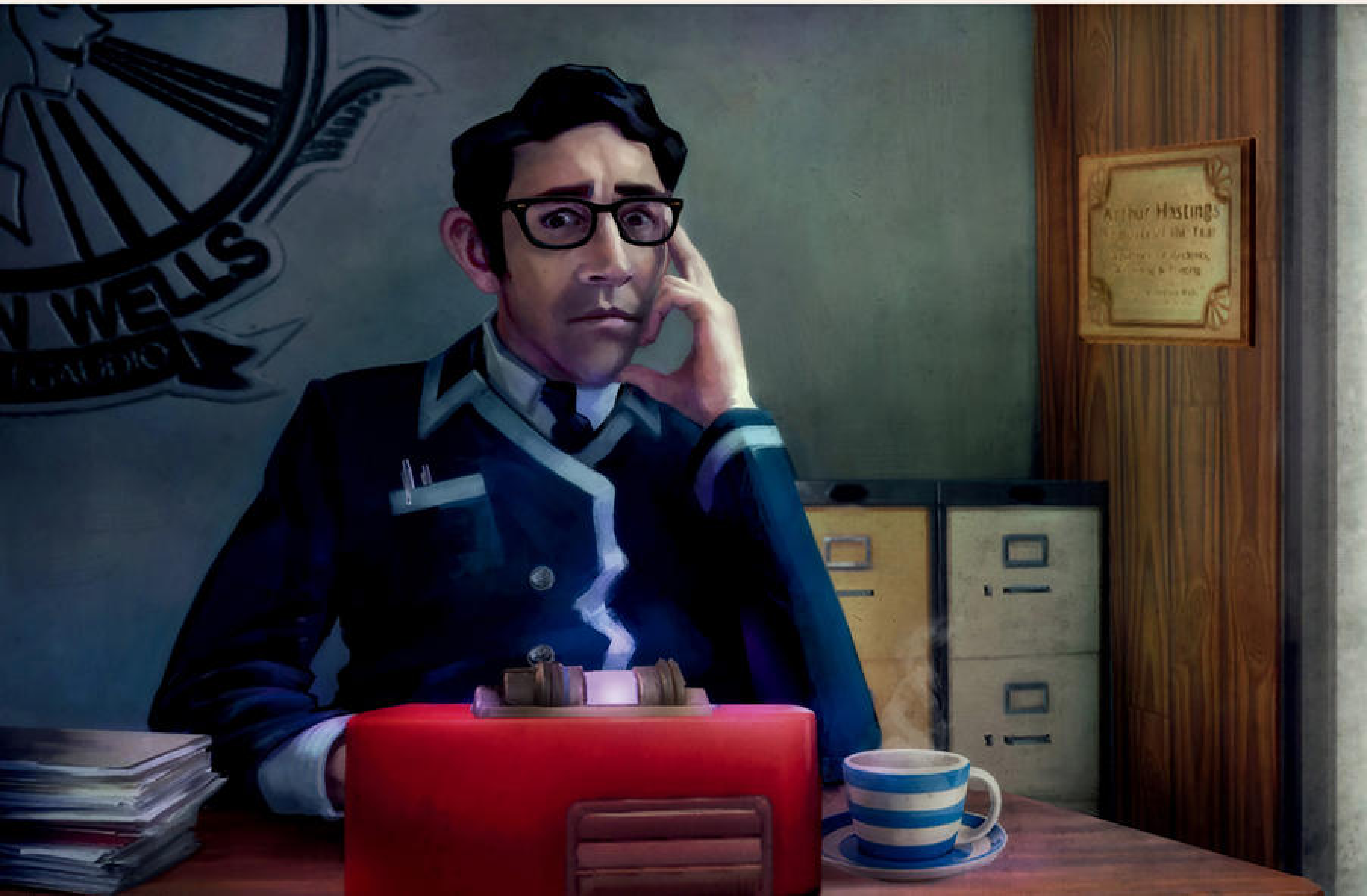
The image above was the first concept we made for the game. The left side is the what we call "The Village"—the area where our society thrives. The historic Tudor buildings are covered in cheery stripes, inspirational posters, and futuristic technology. The right side shows the "Garden District", which has been neglected and therefore preserves the troubling history that The Village is trying so hard to forget.

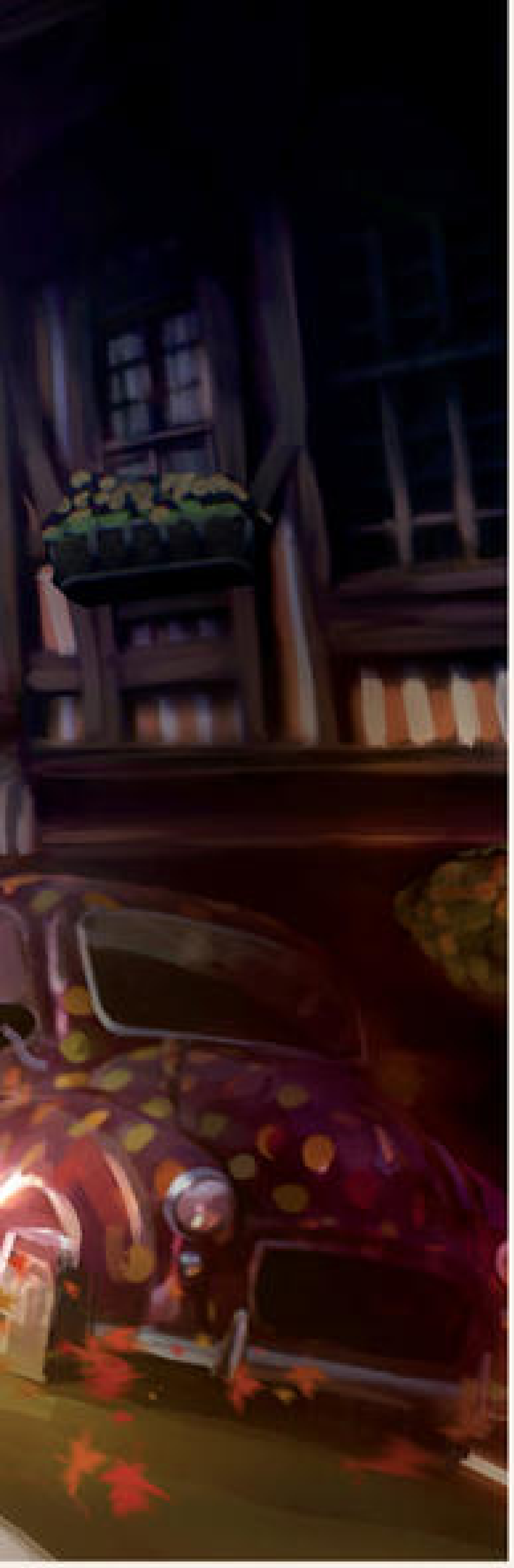
PLAY WI
JACK!
IT IS ALL FUN AND G
AT FOUR EVERY W

ST
YOU
LOOK
SMASHING
PLA

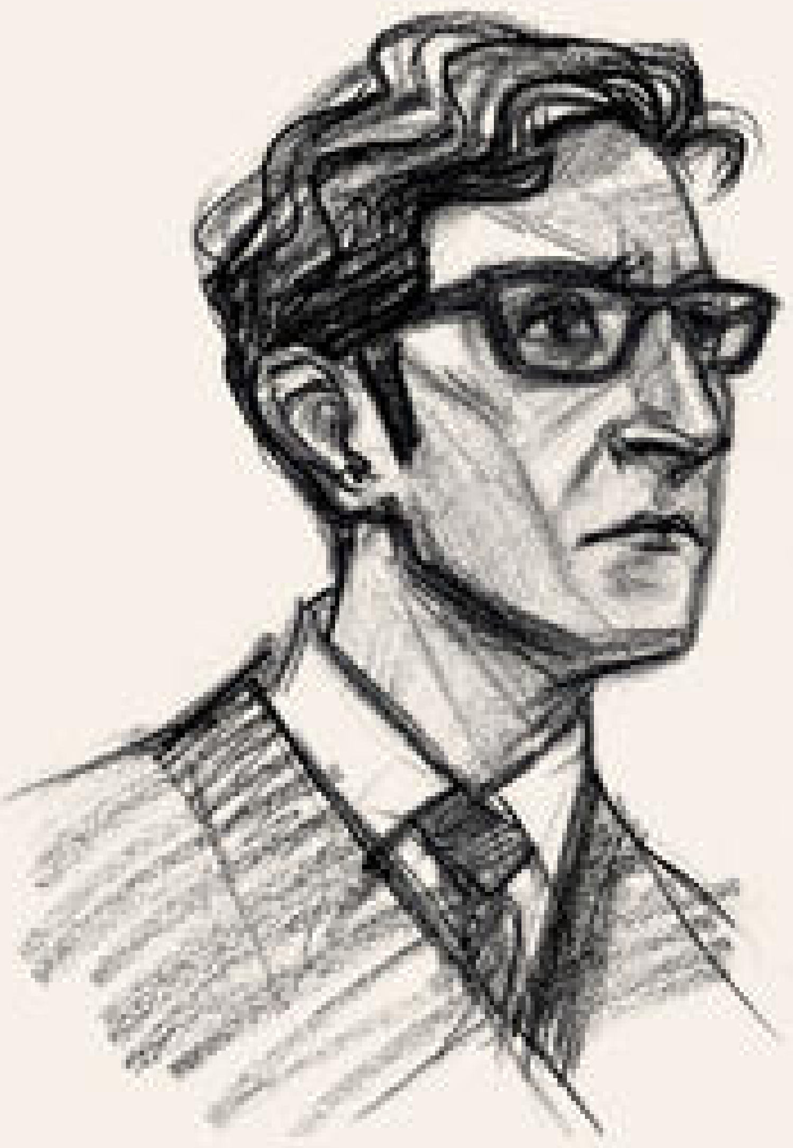


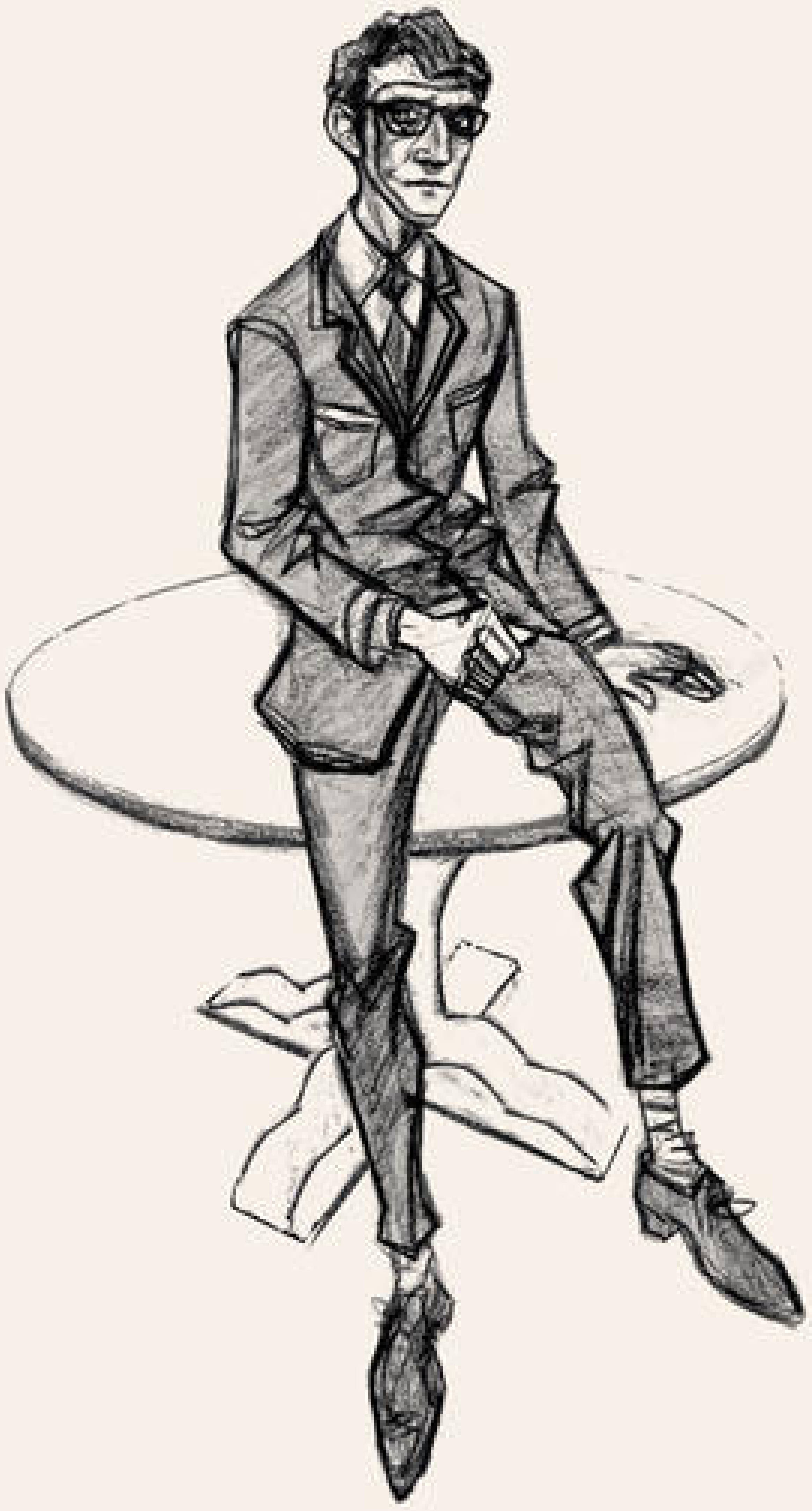
All art on this spread by Whitney Clayton

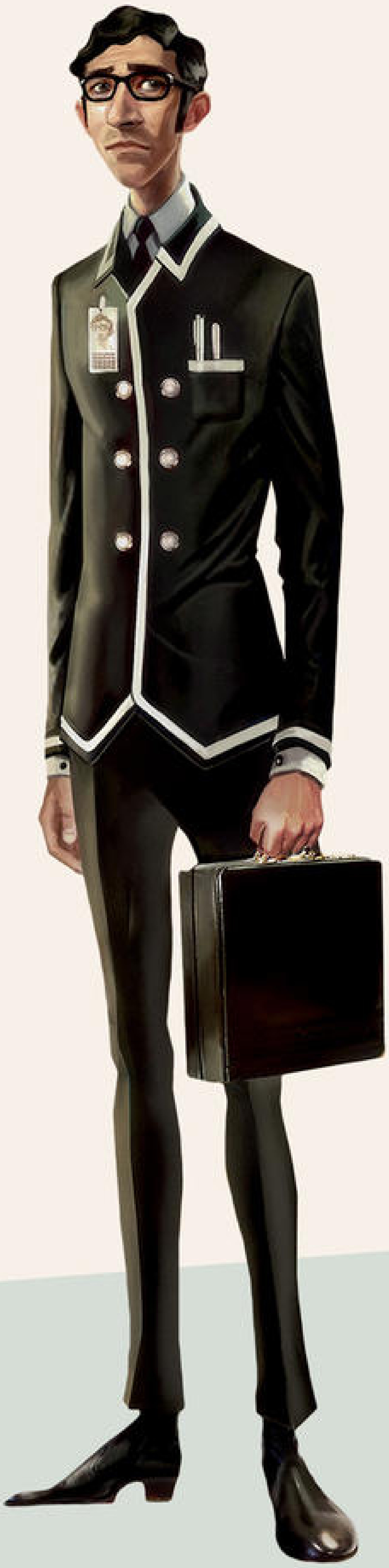

N WELLS
Arthur Hastings



Arthur Hastings



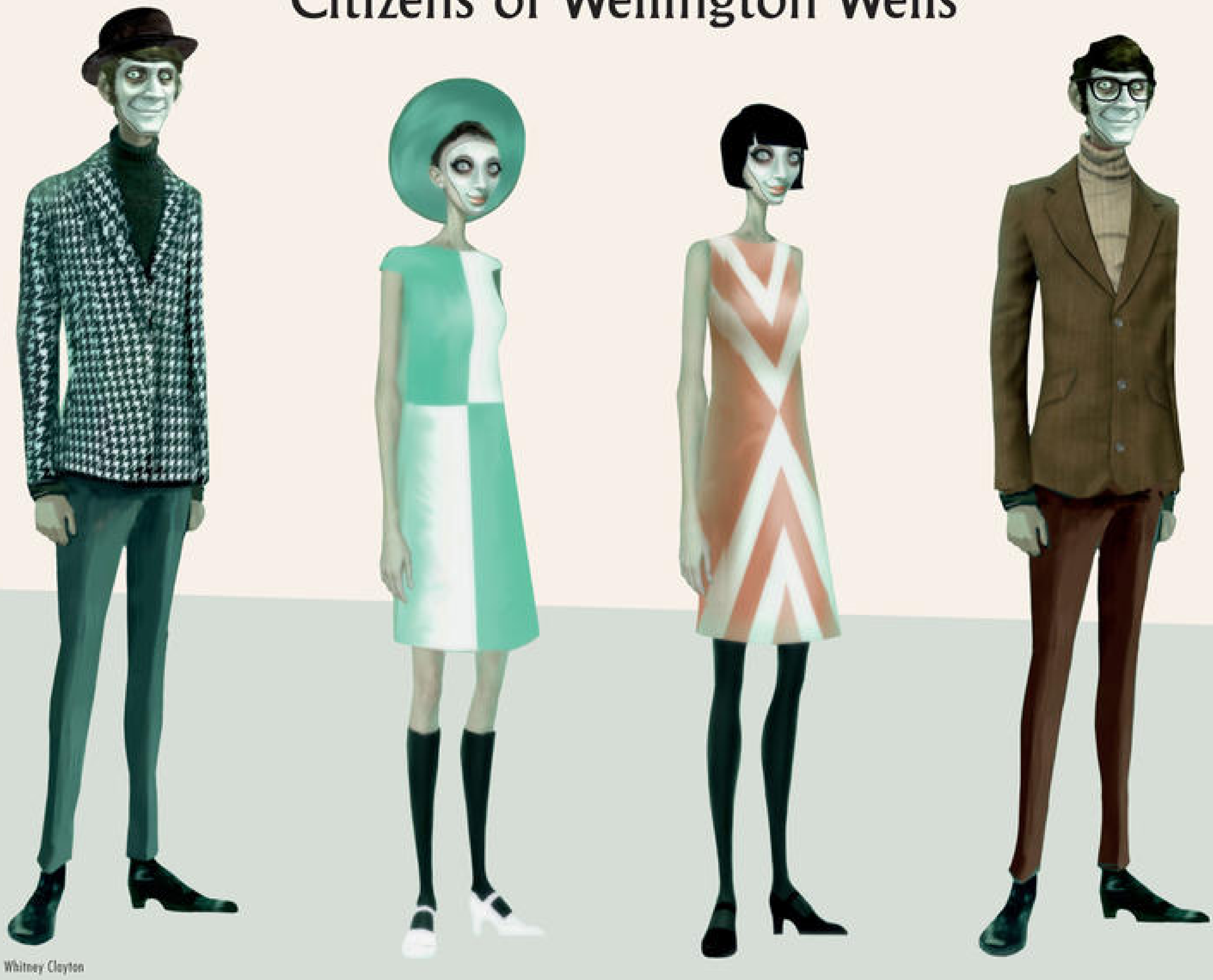




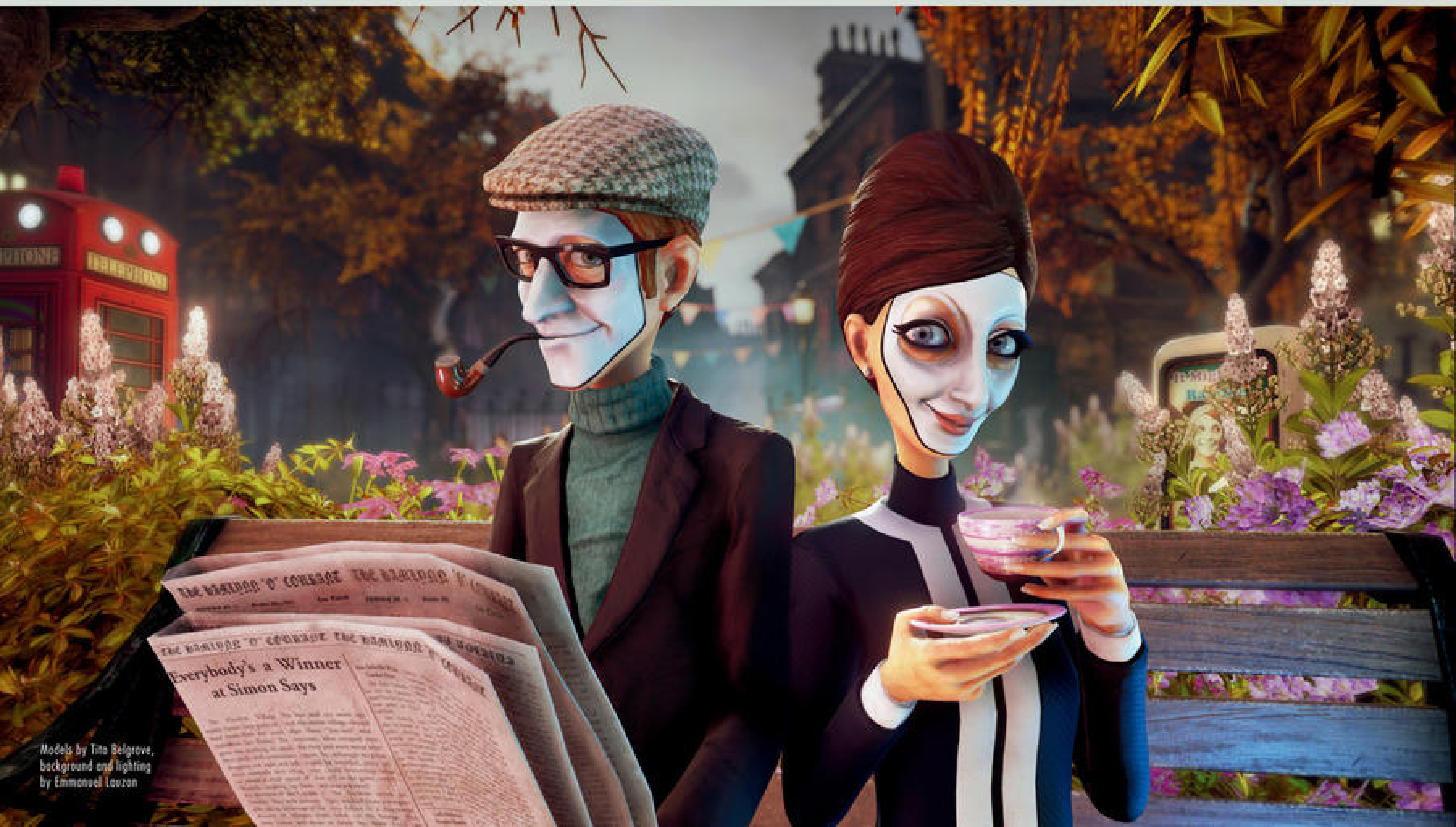
We wanted the main character to be “normal,” perhaps even an anti-hero. What better English archetype than the polite, awkward, paper-pushing everyman? Arthur is inspired by stop-motion characters, with long limbs, exaggerated features, and tactile materials. To give him a bookish look, we added crimped hair and glasses. It was important that he be non-traditionally attractive, even slightly goofy.

Arthur is always presentably dressed, but never stands out. When the game begins, he is a bureaucrat, obedient to authority. He works as an archivist who redacts upsetting articles from past newspapers. But Arthur’s past has its own secrets. Confronted with one, he decides to go off his Joy in order to remember it.

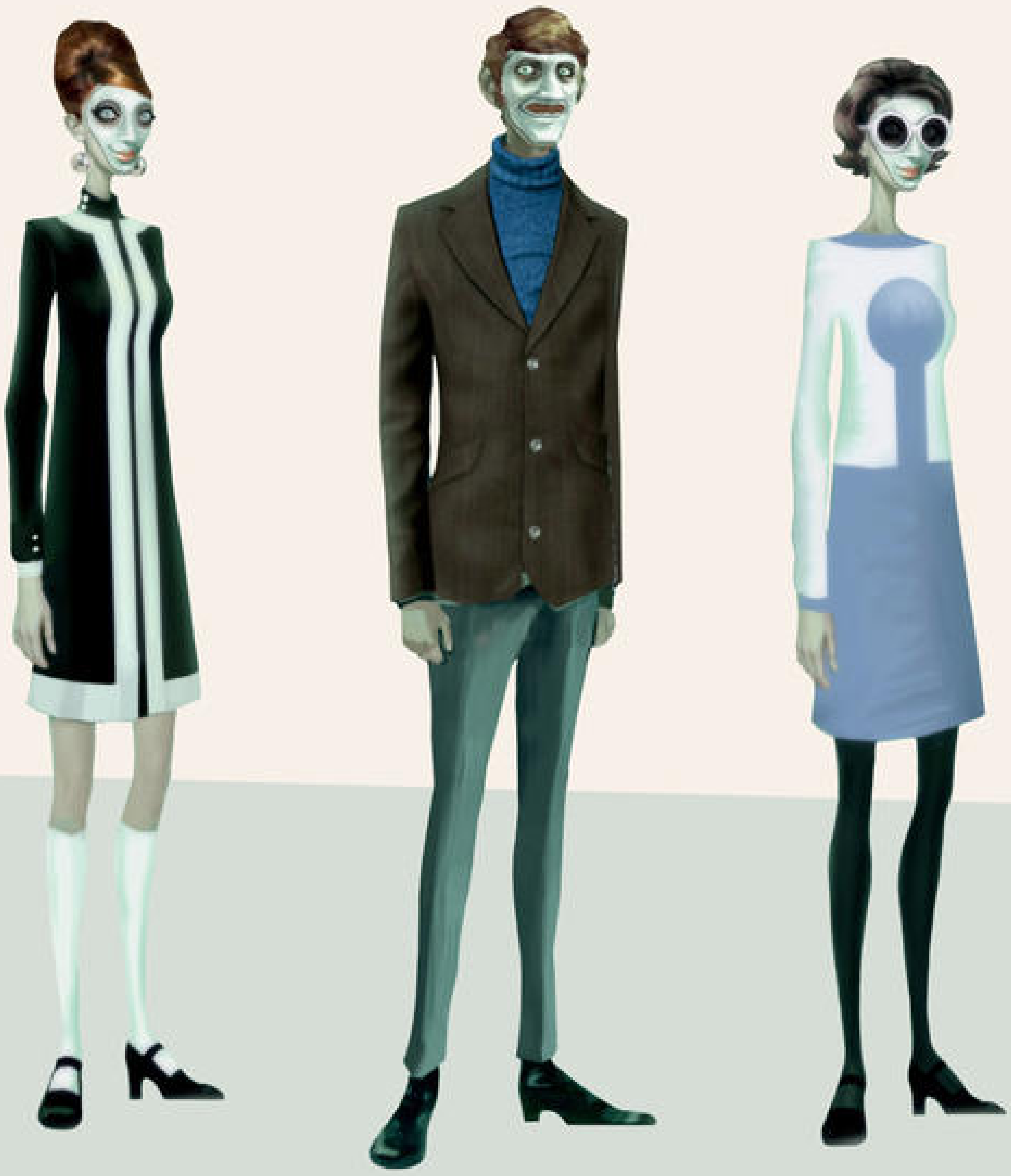
Citizens of Wellington Wells

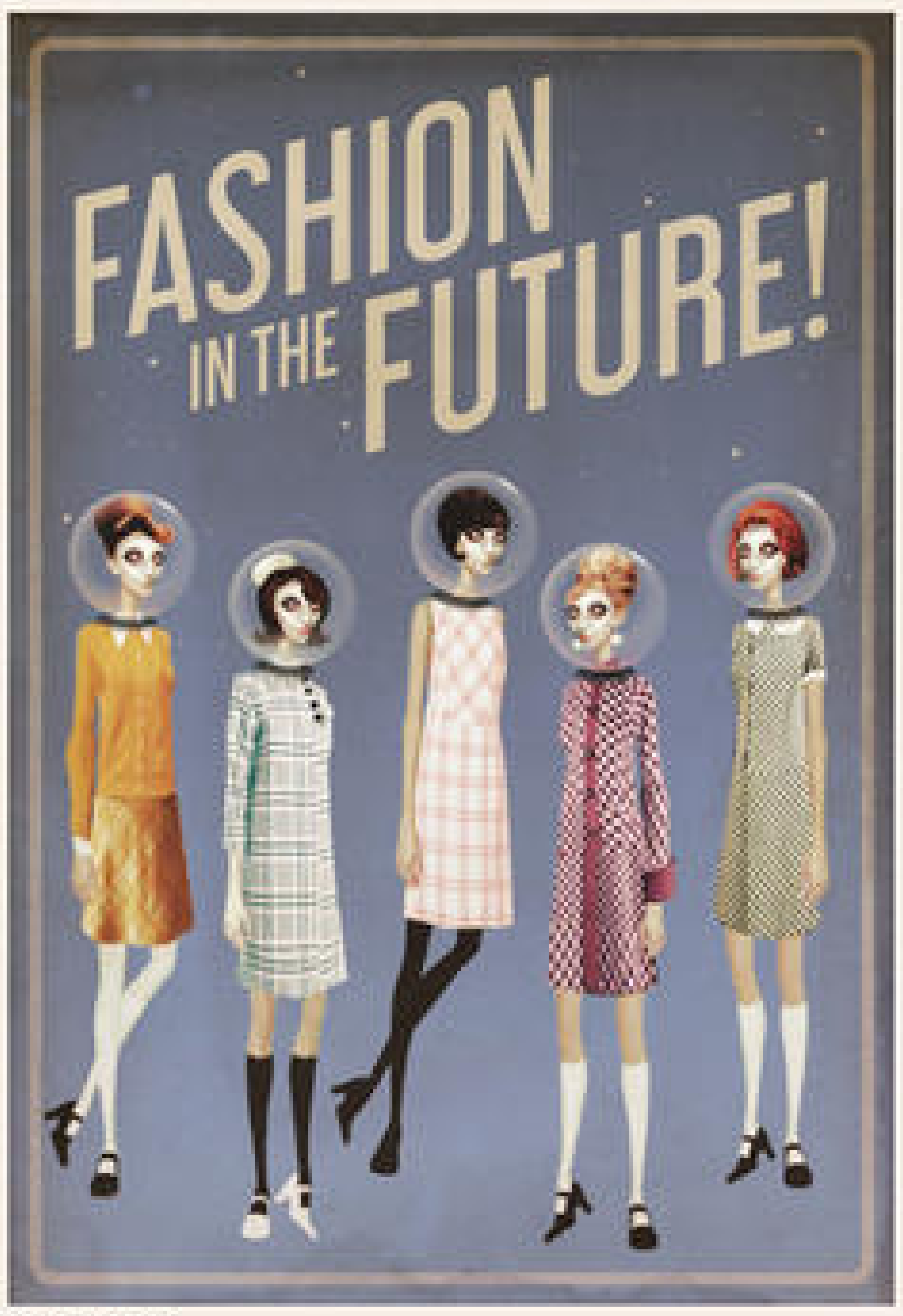


Whitney Clayton


Everybody's a Winner
at Simon Says

Models by Tito Belgrave,
background and lighting
by Emmanuel Lauzon



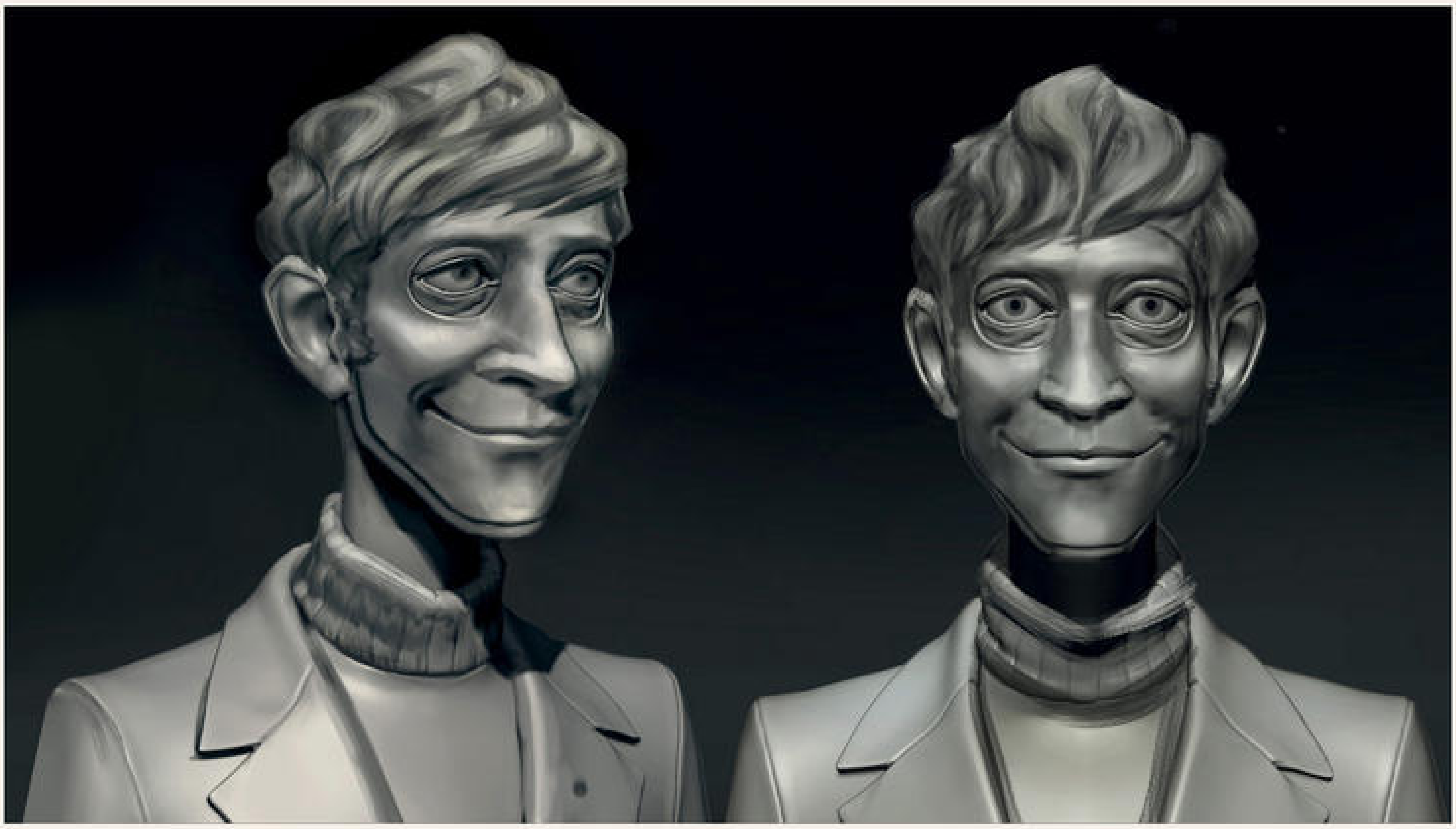


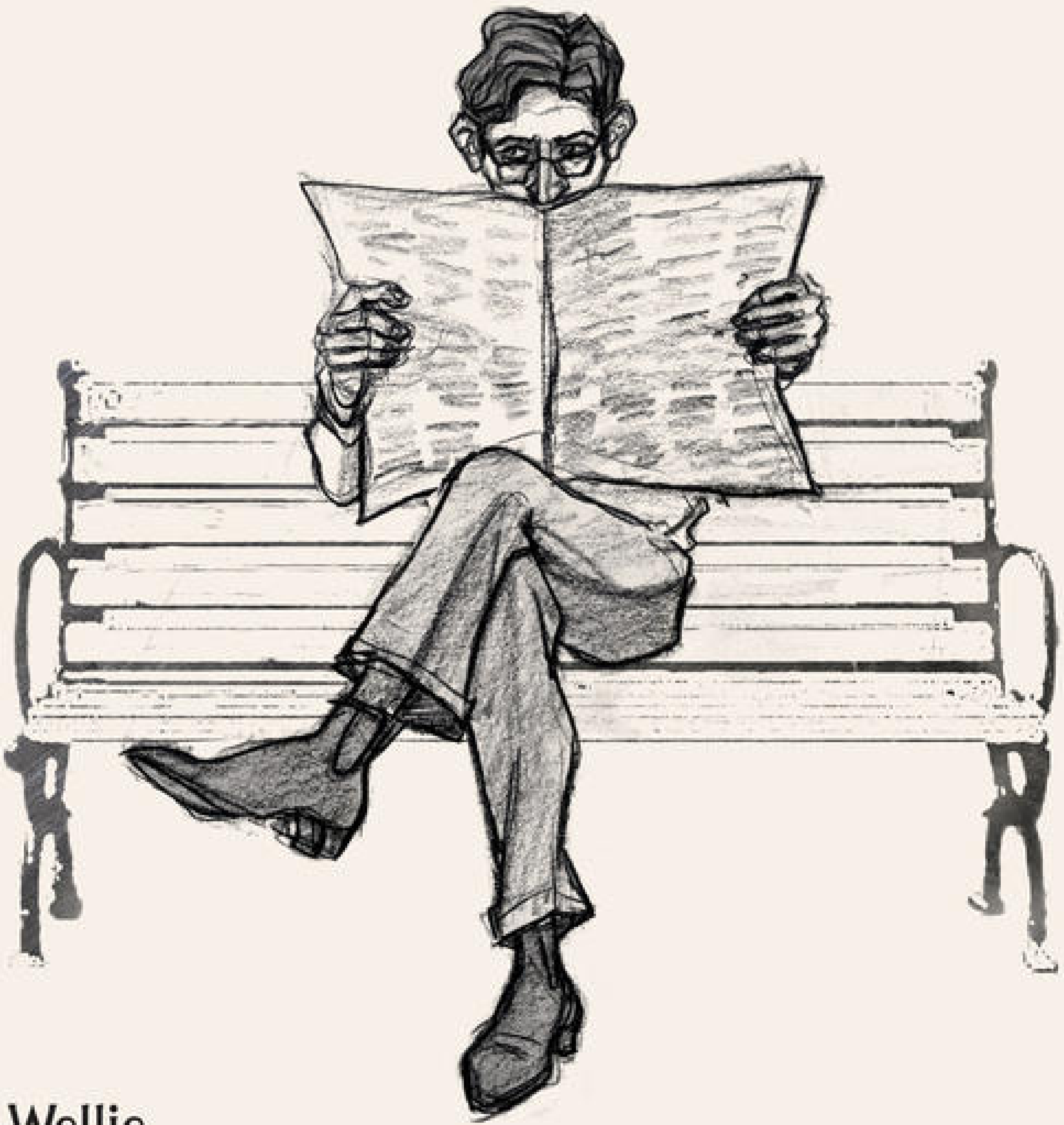
Sarah Hamilton

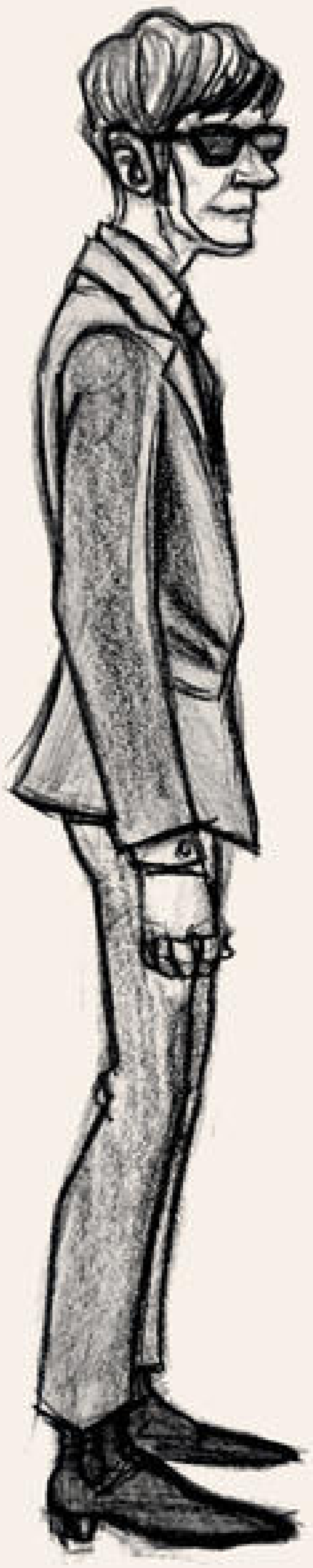
Wellies and Wellettes

The upstanding citizens of Wellington Wells appear happy and stylish, with outfits inspired by '60s fashion icons such as Mary Quant and Pierre Cardin. The women's clothing designs have repeating, simplistic, modern patterns that reject the past. For the men's clothes, we decided on a more traditional '60s British look, to keep us grounded in the time and place. We gave the men a stylish edge, however, through use of details like Pork Pie hats, turtlenecks, and mod glasses.

Models by Tito Belgrave, render by Nicole Dorosh and paintover by Kelly Romeo

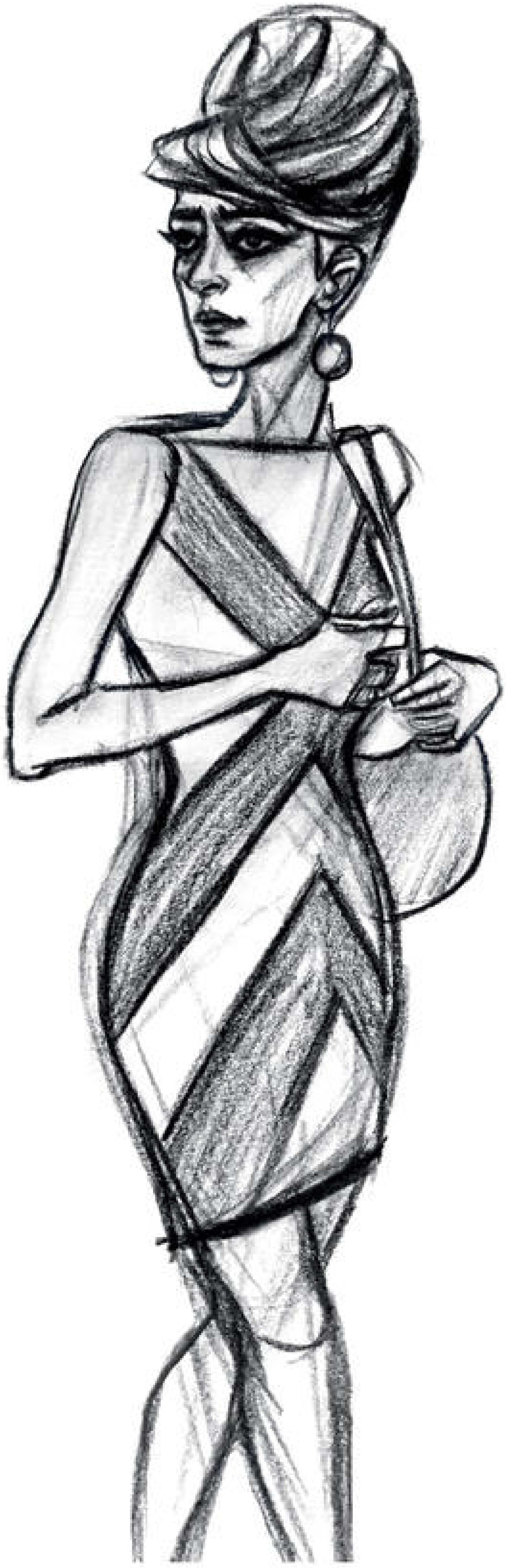


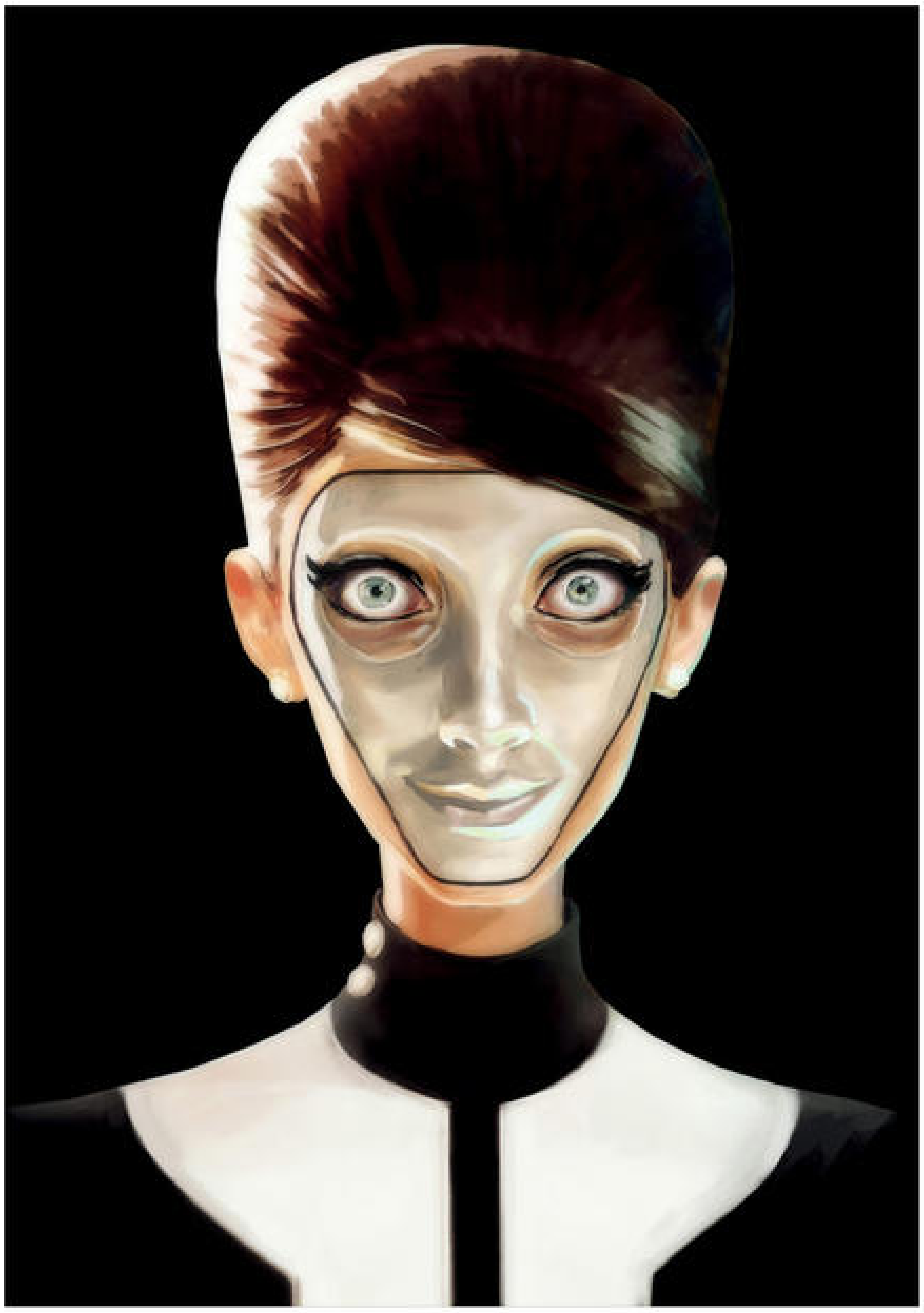


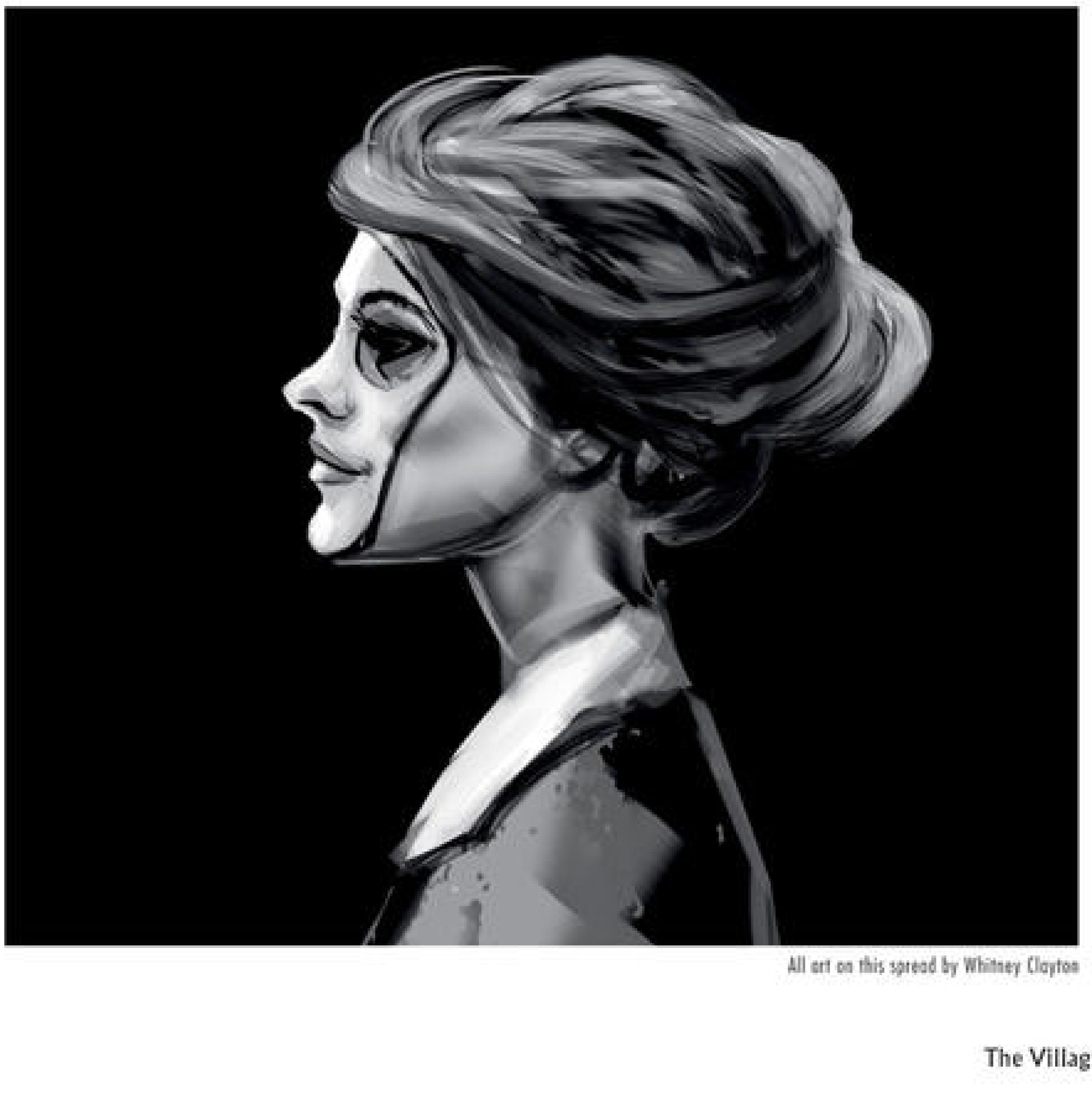


Wellie

The first iteration of a Wellie face. The male Wellies and female Wellettes each have just one face, so our challenge was to make that face look iconic, dapper, and expressive, while still generic enough not to draw attention to their repetition in game. We designed Wellies to appear lanky, friendly, and slightly boyish, with their crimpy hair and large ears.



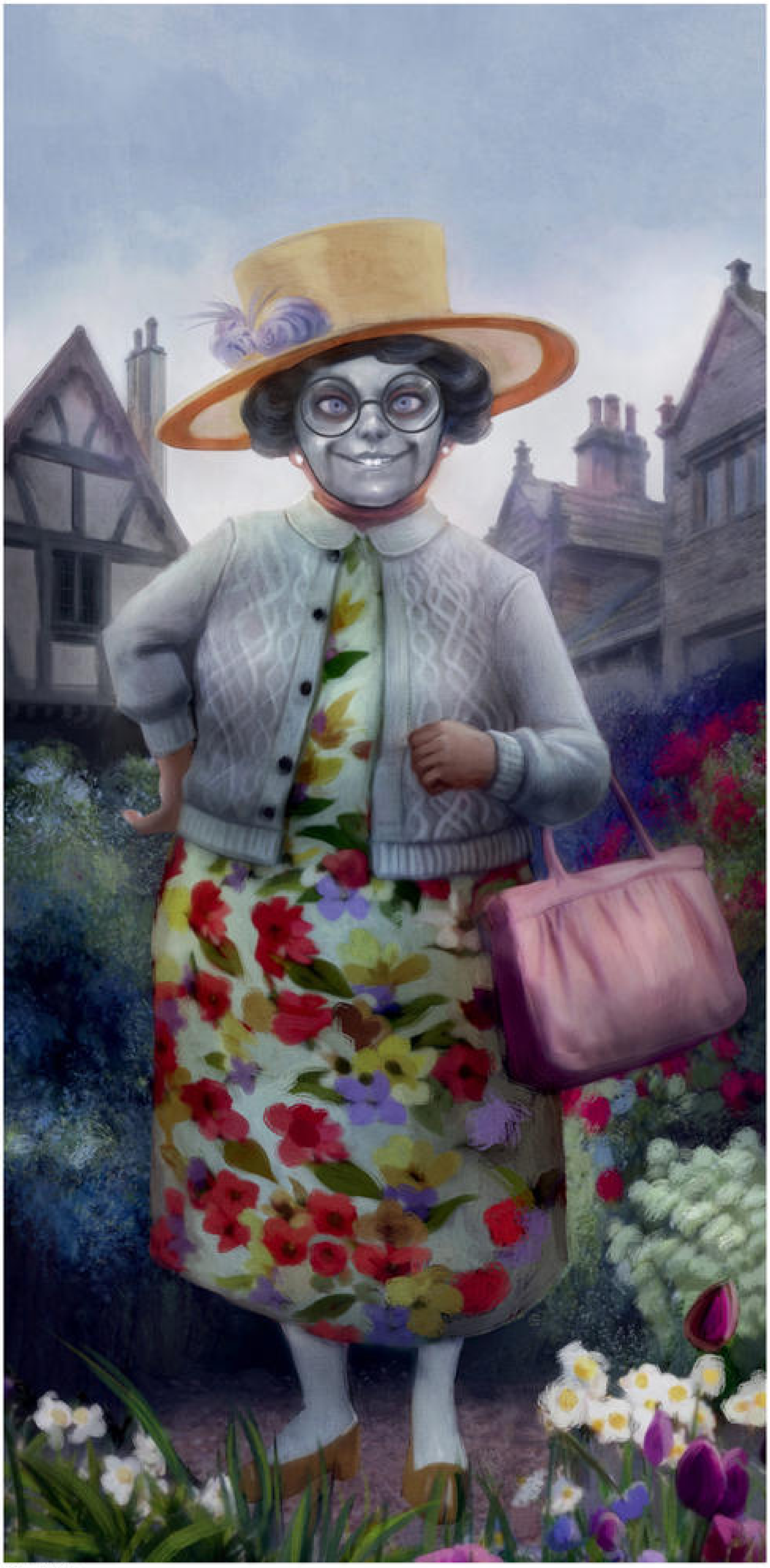




Wellette

Wellettes are all stylish but still generic, as if you mixed fashion models such as Twiggy and Jean Shrimpton with Miss Moneypenny from the '60s *James Bond* movies. They sport futuristic mod dresses, beehives, bobs, shags, cat-eye makeup, and trendy, light-pink lipstick. The simple shapes and bright colours on their designer dresses would make a bold statement if not for the fact that everyone else is wearing the same thing.

All art on this spread by Whitney Clayton



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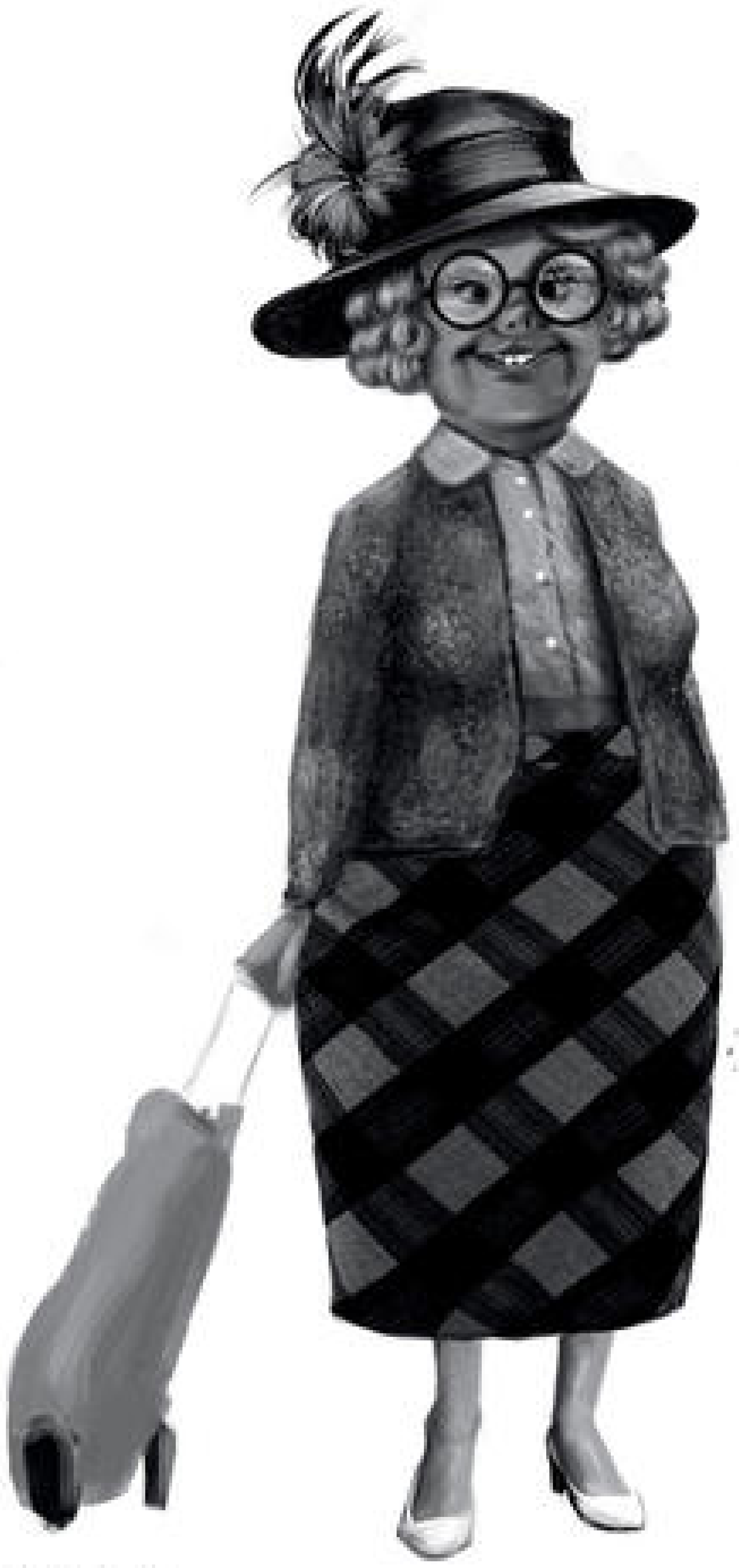

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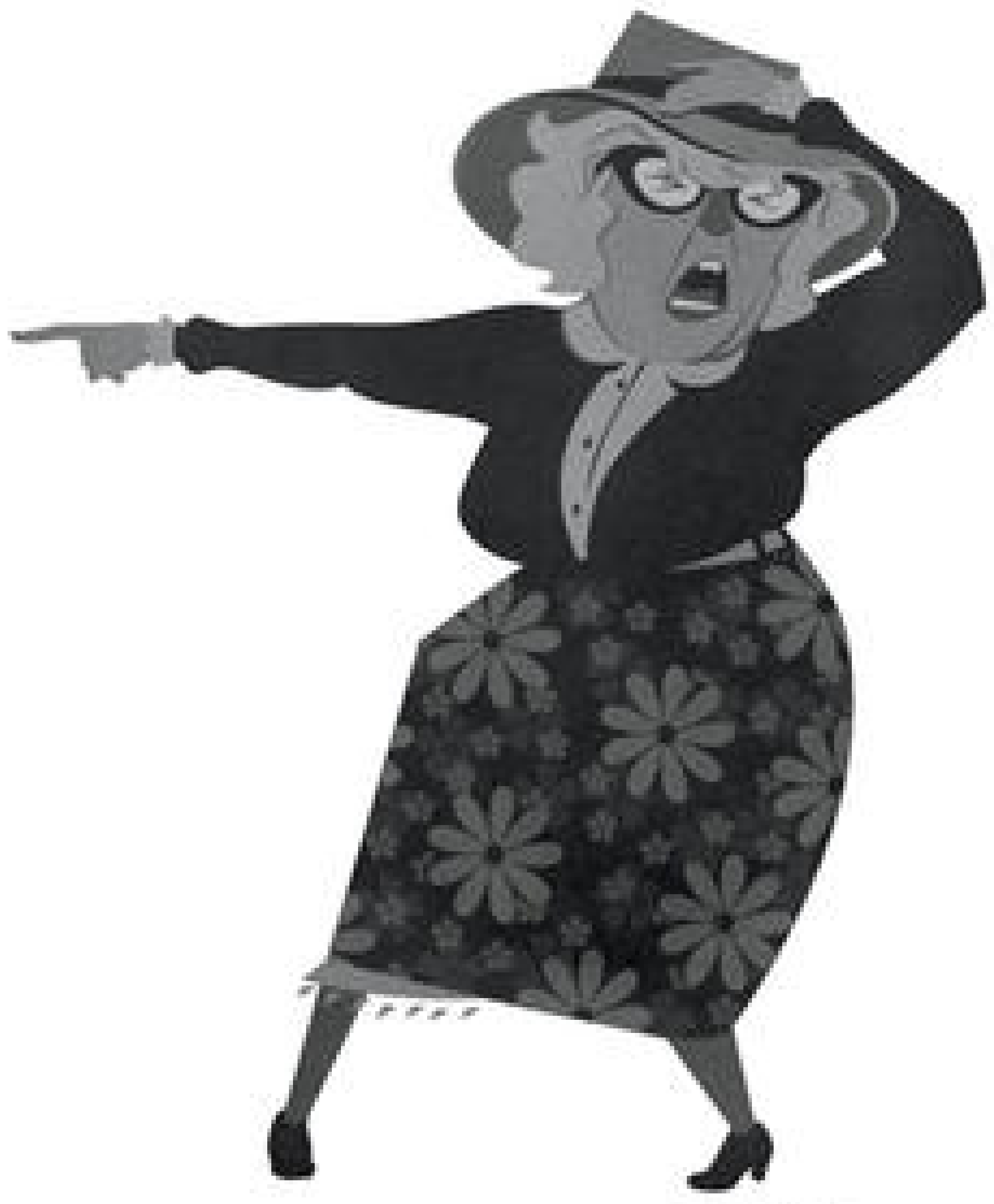
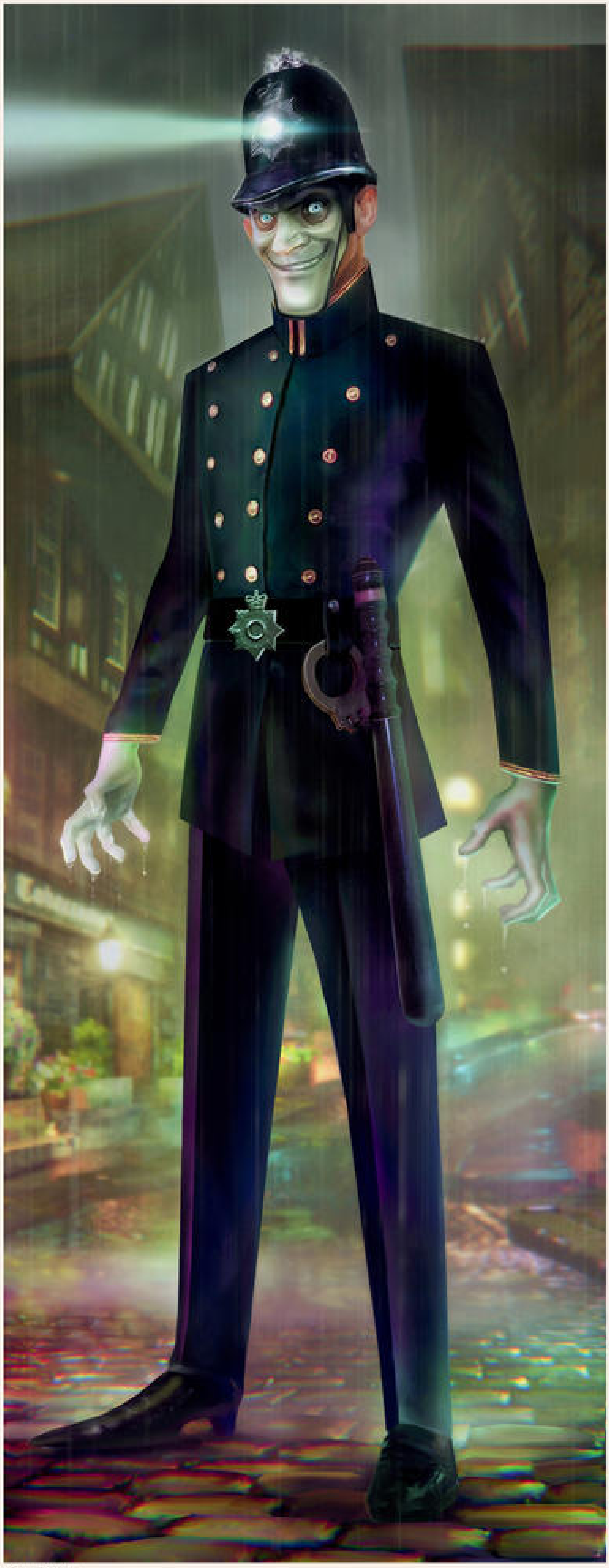


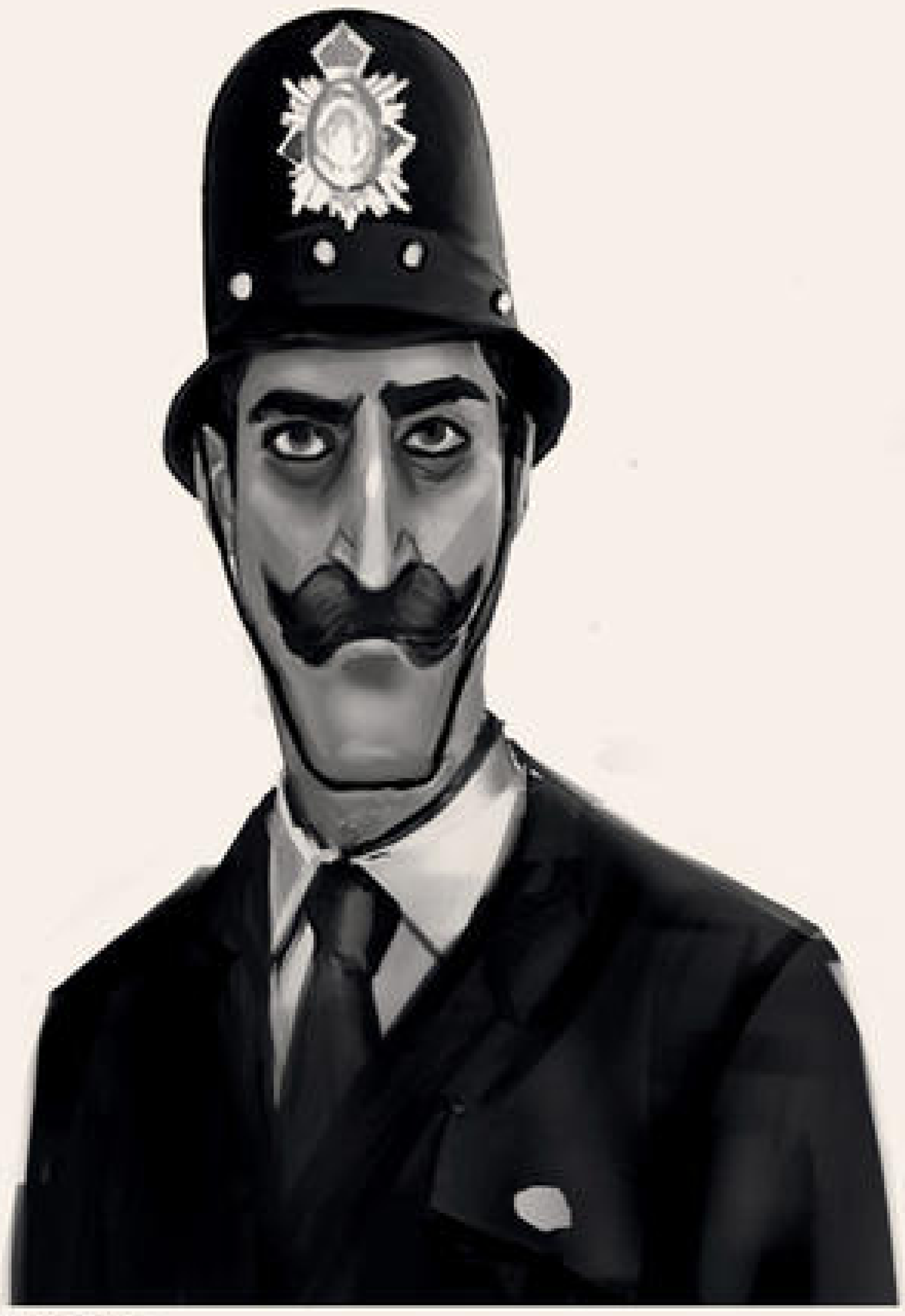
Sarah Hamilton

Criers

We needed a special "alarm" NPC, drawing a crowd whenever a Downer is spotted. So we created the Crier — an archetypical British old lady, fond of tea and snooping. We had hoped that each Crier could push a grocery cart that you could hear squeaking from a distance, but this proved to be technically awkward. We gave her a dotty cardigan, floral dress, straw hat, and a squishy, buck toothed face. Her glasses make her look slightly cross eyed.



Whitney Clayton



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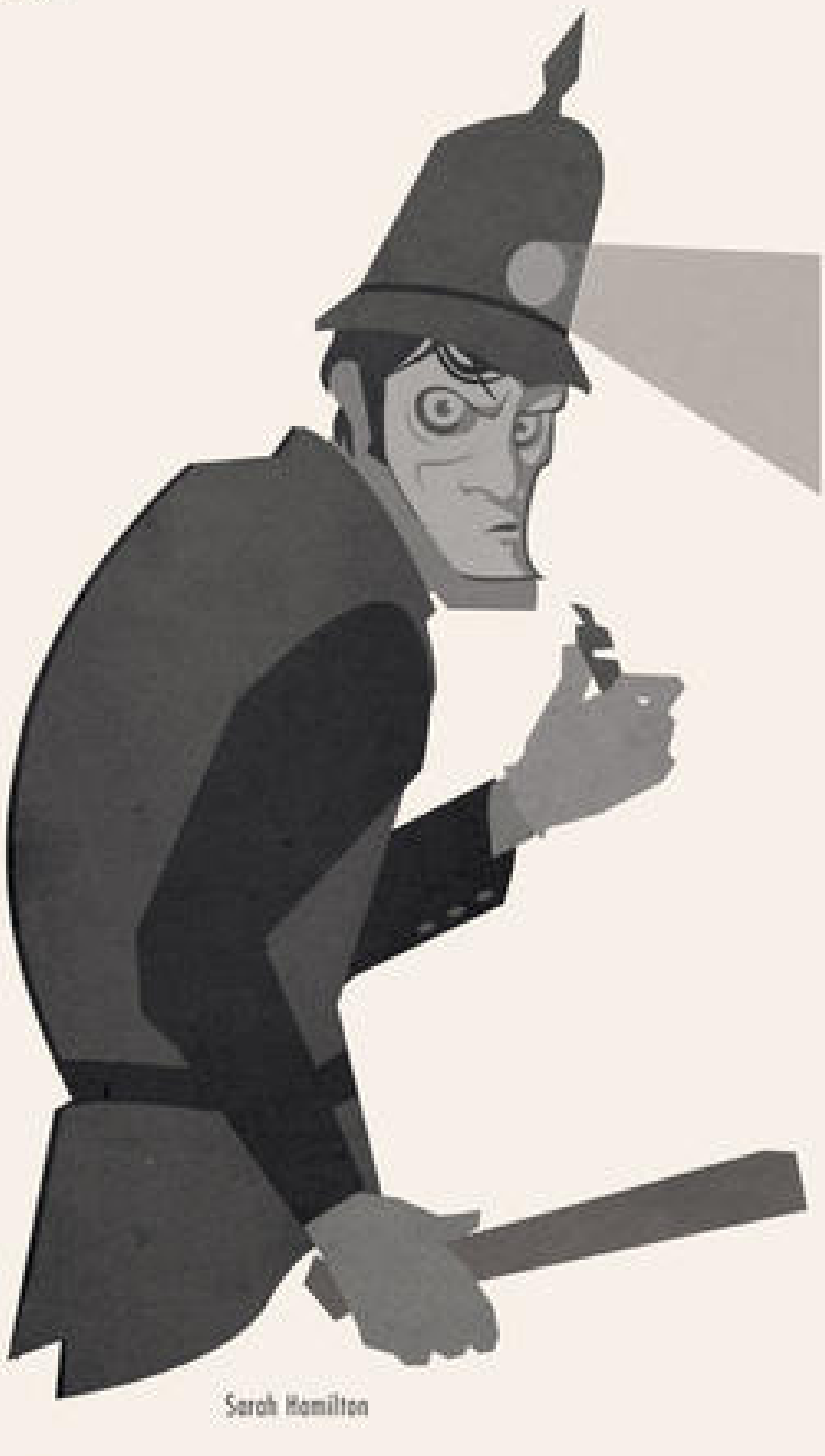
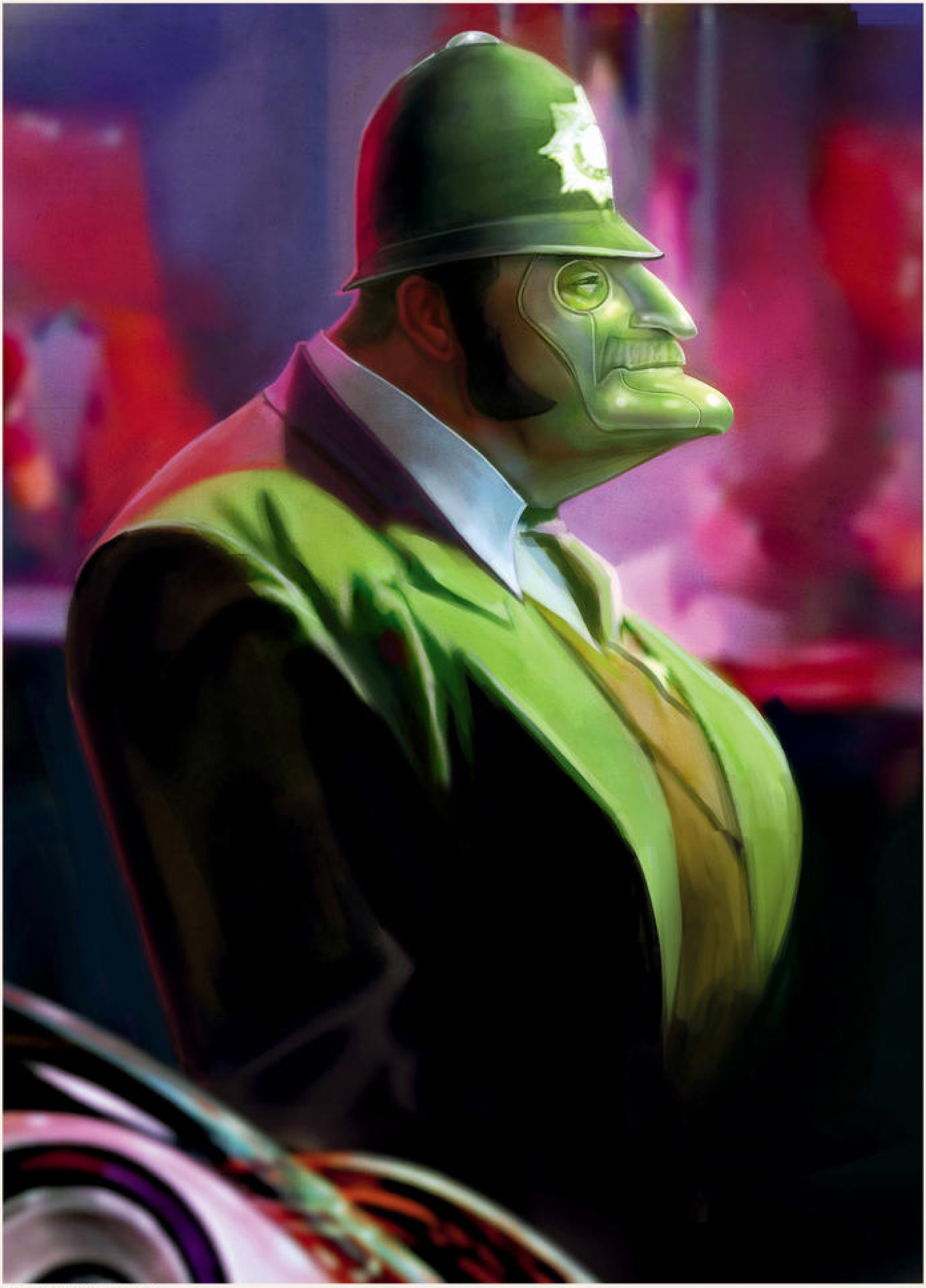


Sarah Hamilton

Bobbies

The Bobbies are the enforcers, the muscle — taller and stronger than your average Wellie. We designed their grinning masks so they look like they'll head off to the pub after their shift, chumming it up with their mates. They all seem to have Cockney accents and are always "endeavoring to ameliorate their vocabulary."

Early Character Exploration



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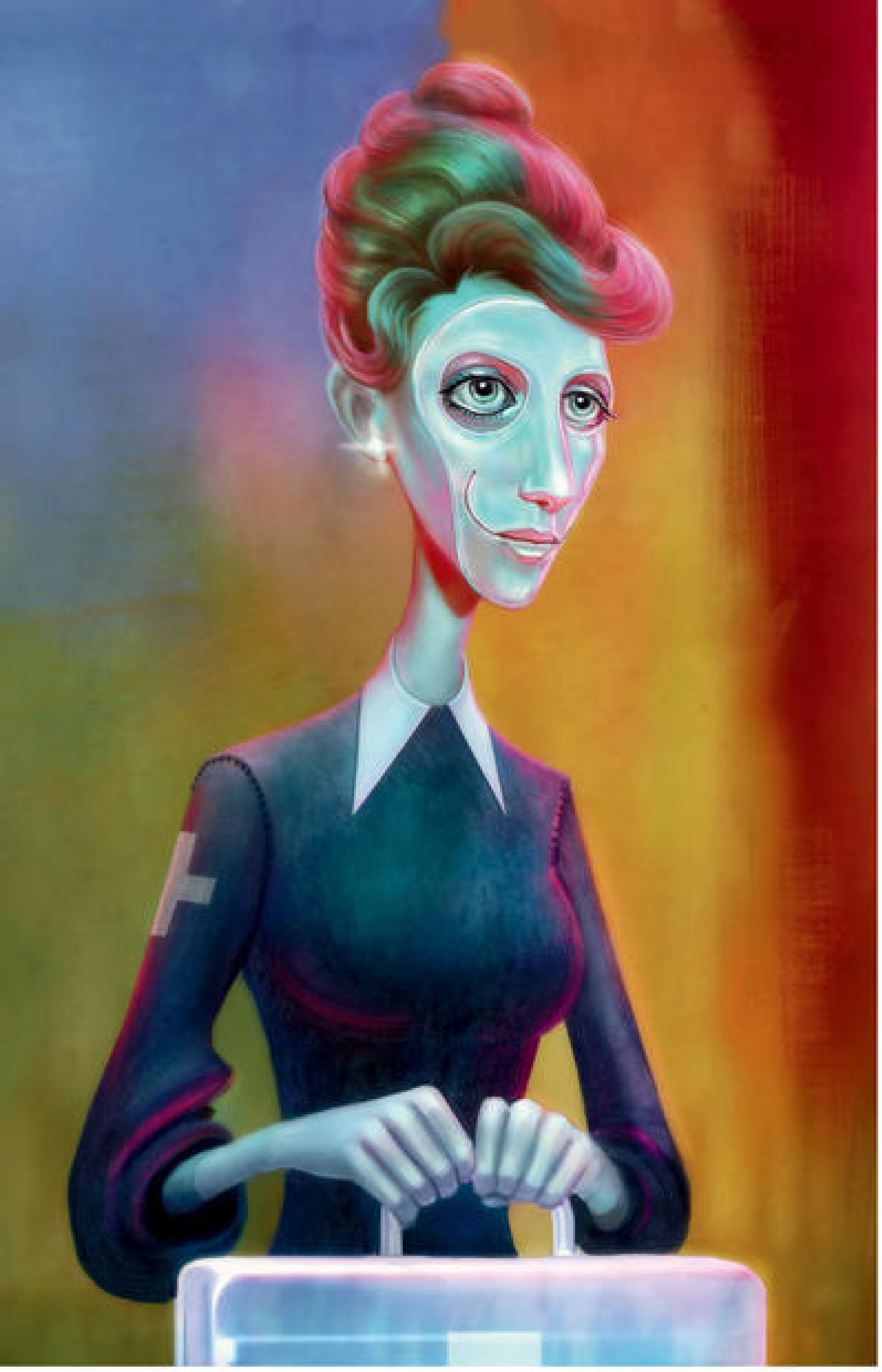
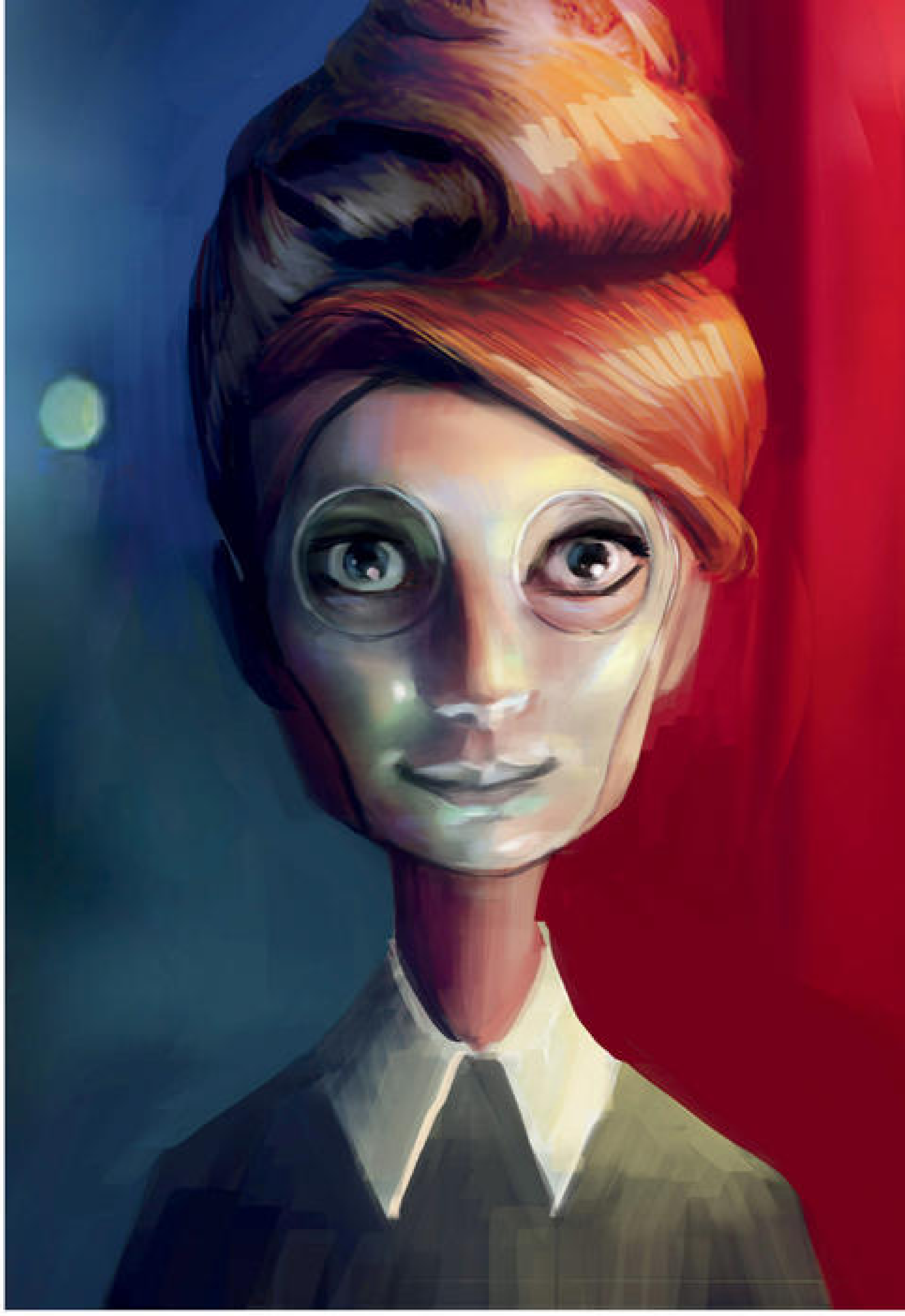
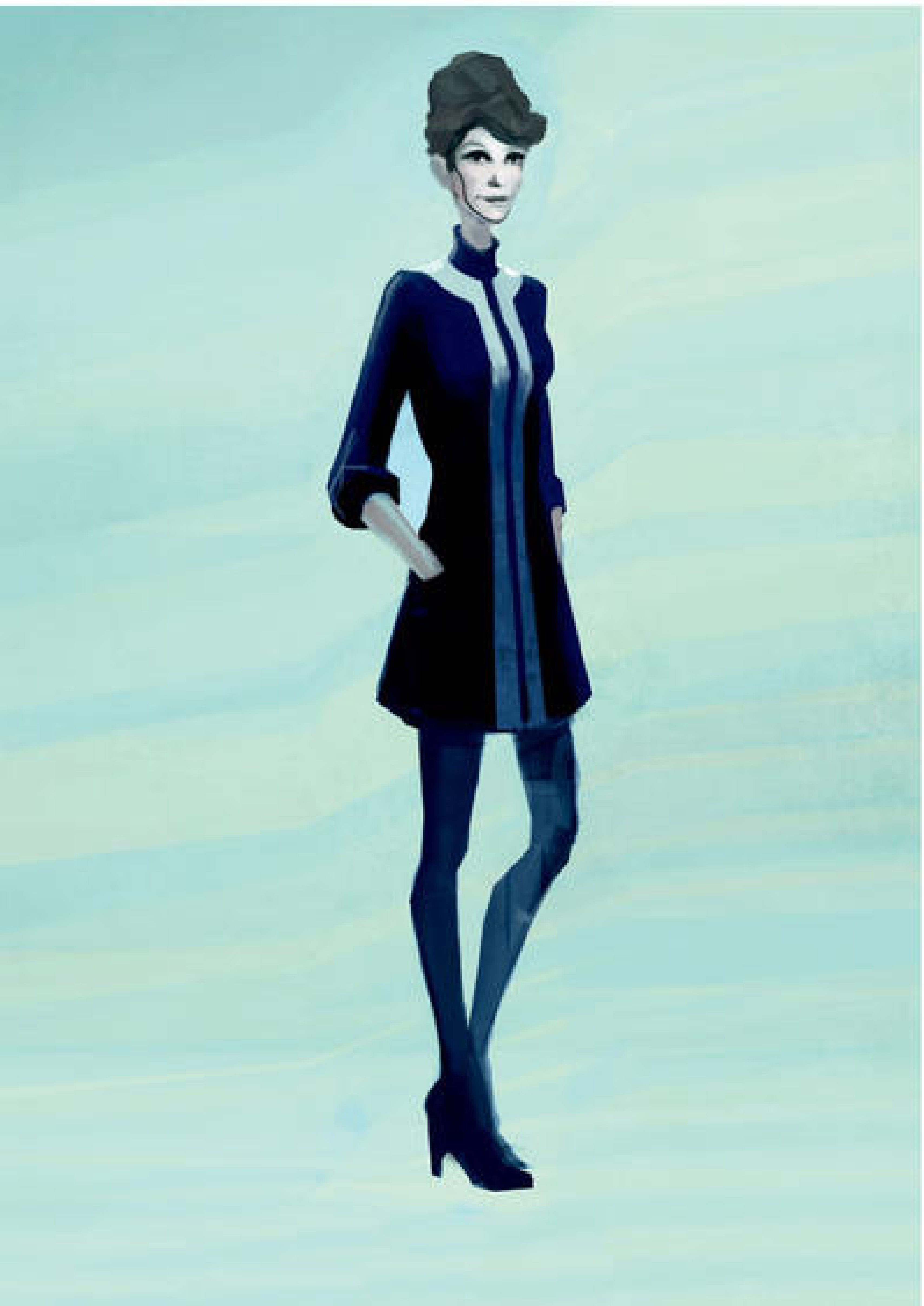
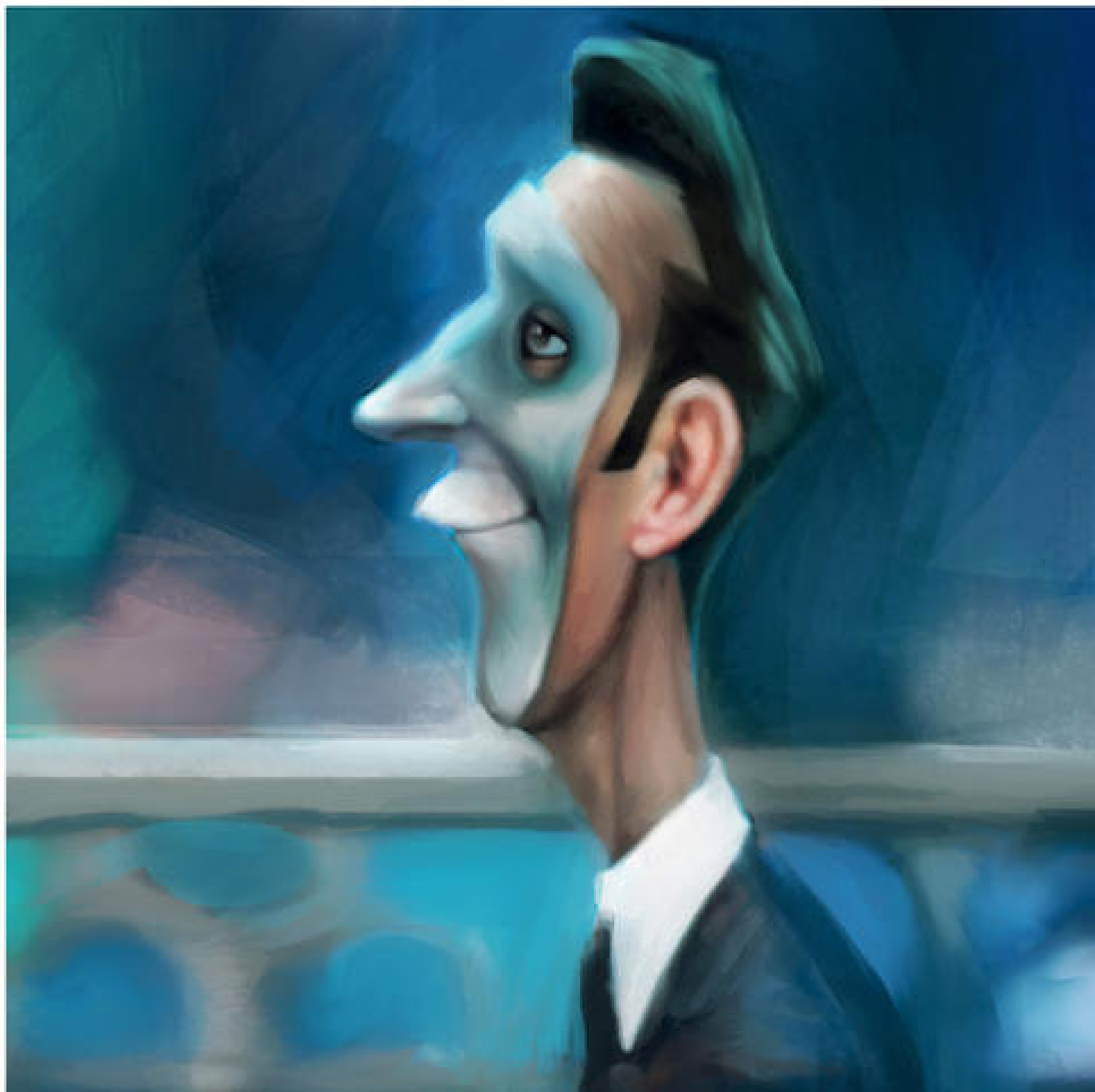




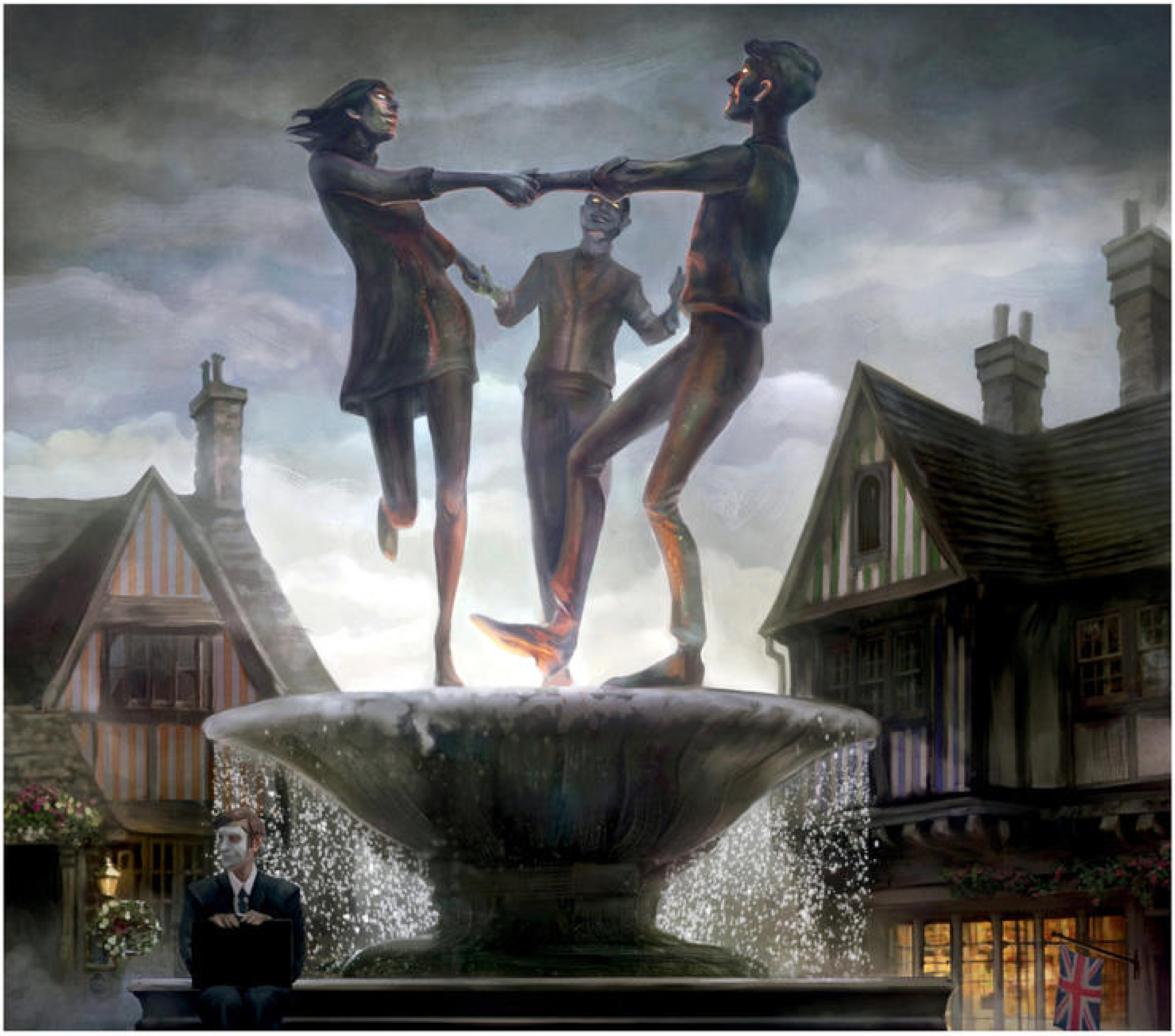




5 PM
Patty-Cake
Every Day
Pub

Whitney Clayton

Concepts of The Village



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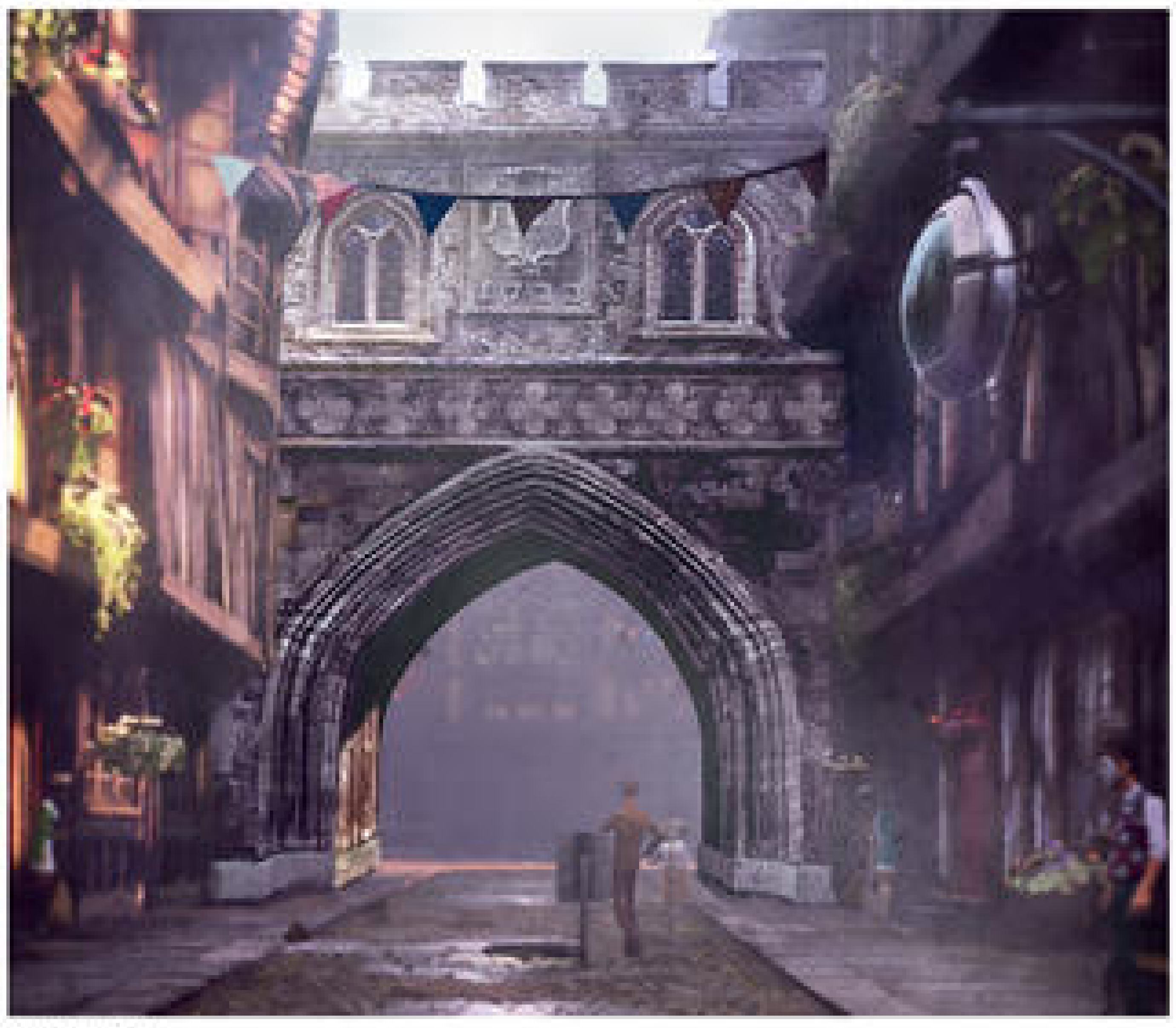
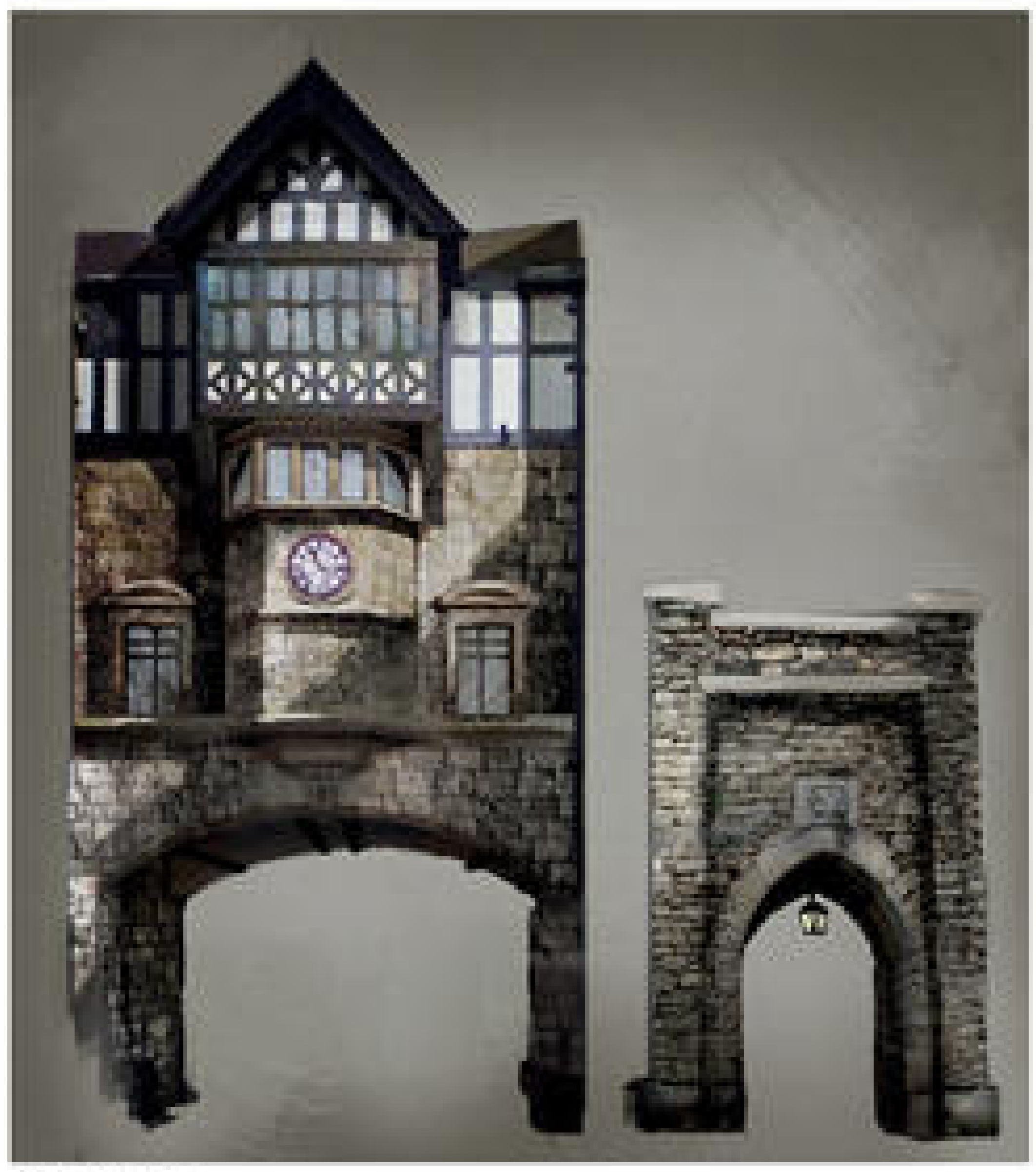


Sarah Hamilton

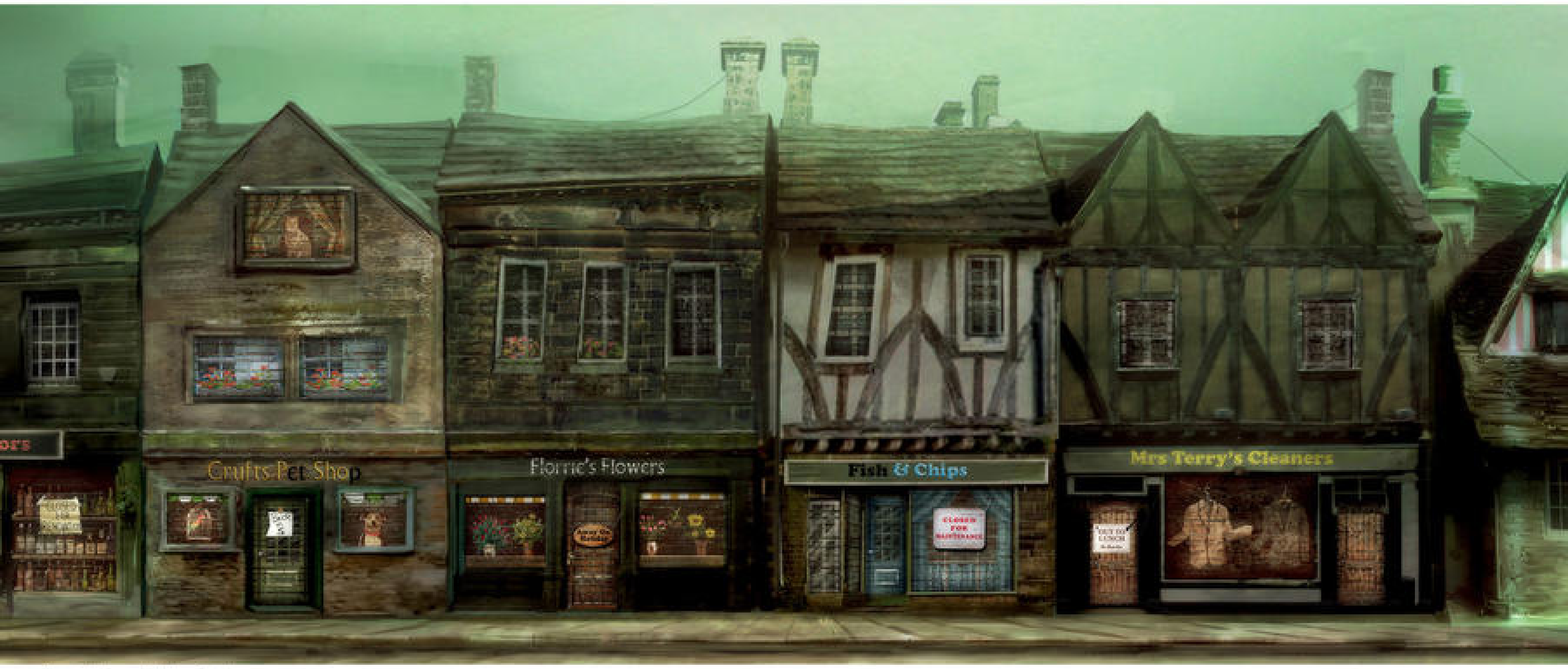


Sarah Hamilton

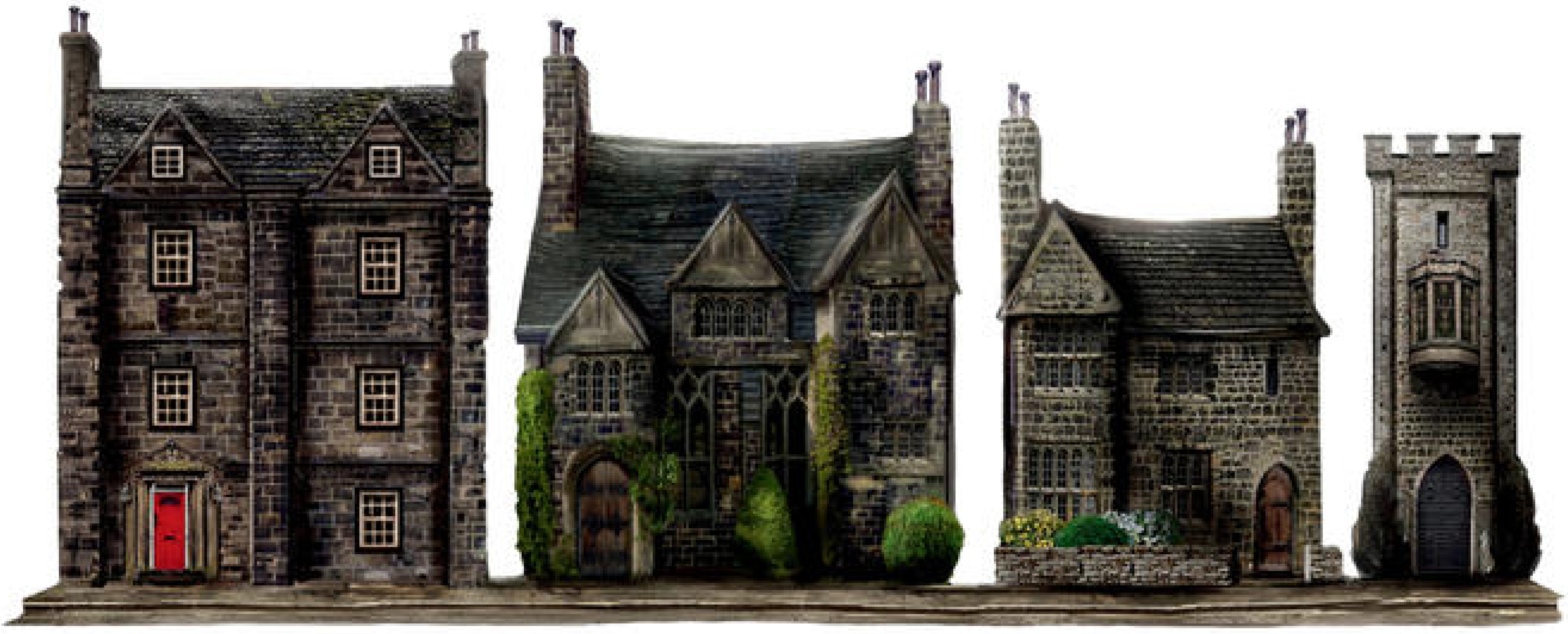
We wanted The Village to feel quintessentially English, with quaint Tudor half-timber houses refurbished with modern signage, paint, and bunting.

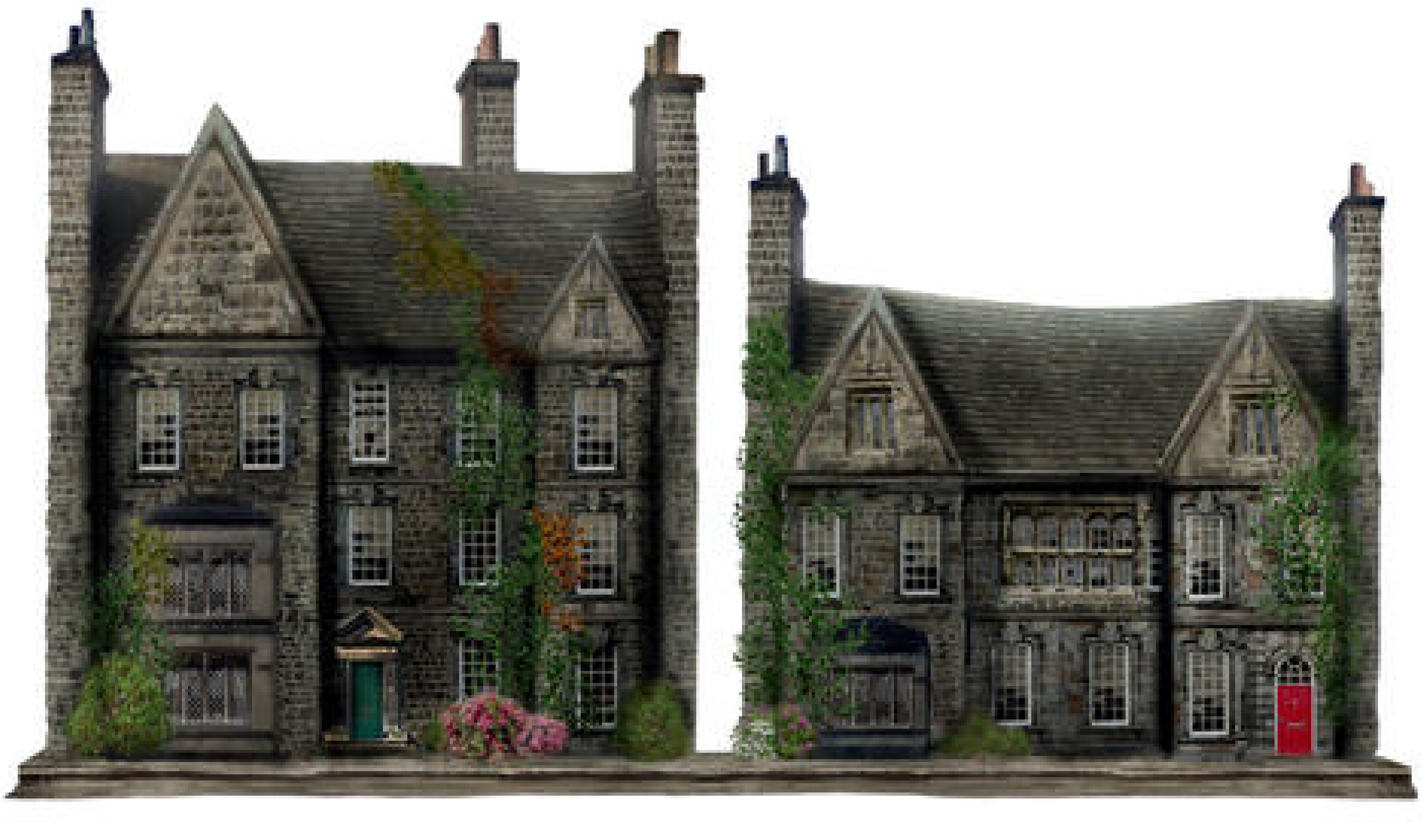
Above:
"The Statue of Happiness," commissioned to keep everyone upbeat.

Village Architecture

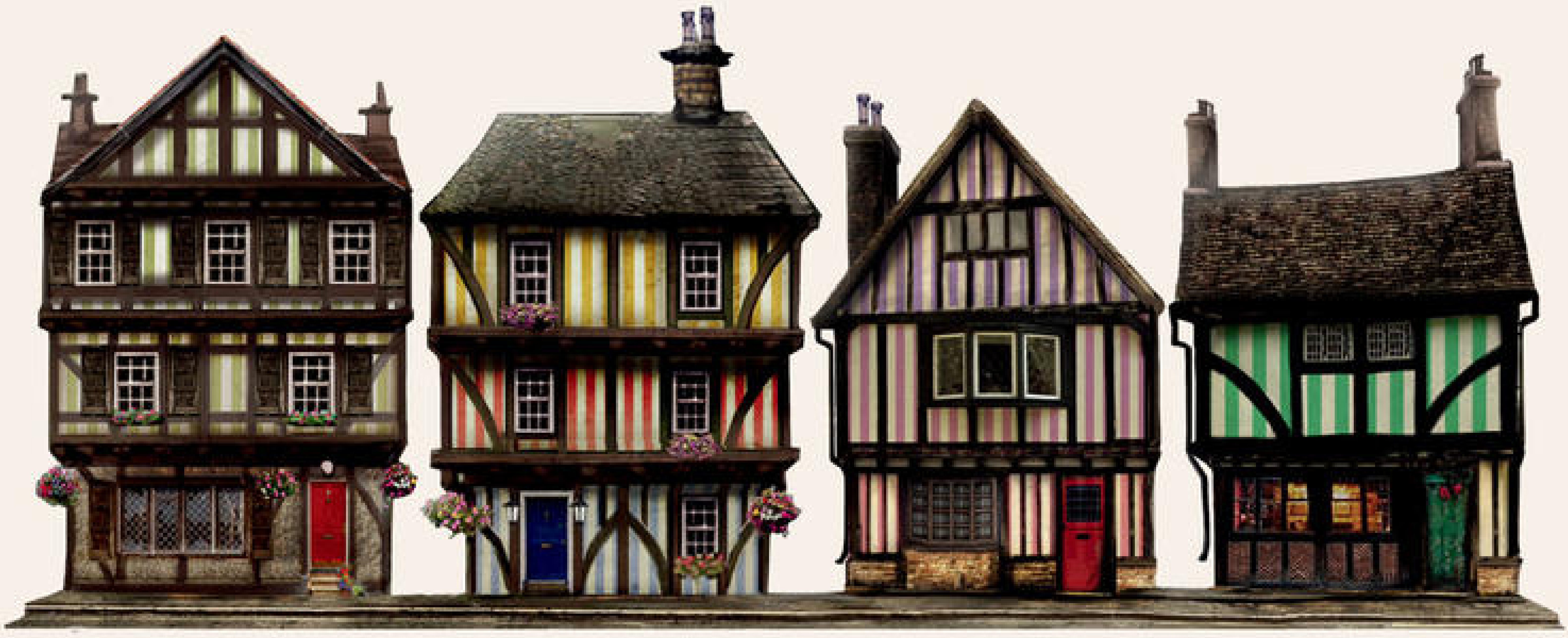

ors
Crufts Pet Shop
Florrie's Flowers
Fish & Chips
CLOSED FOR MAINTENANCE
Mrs Terry's Cleaners
OUT TO LUNCH

All art on this page by Whitney Clayton

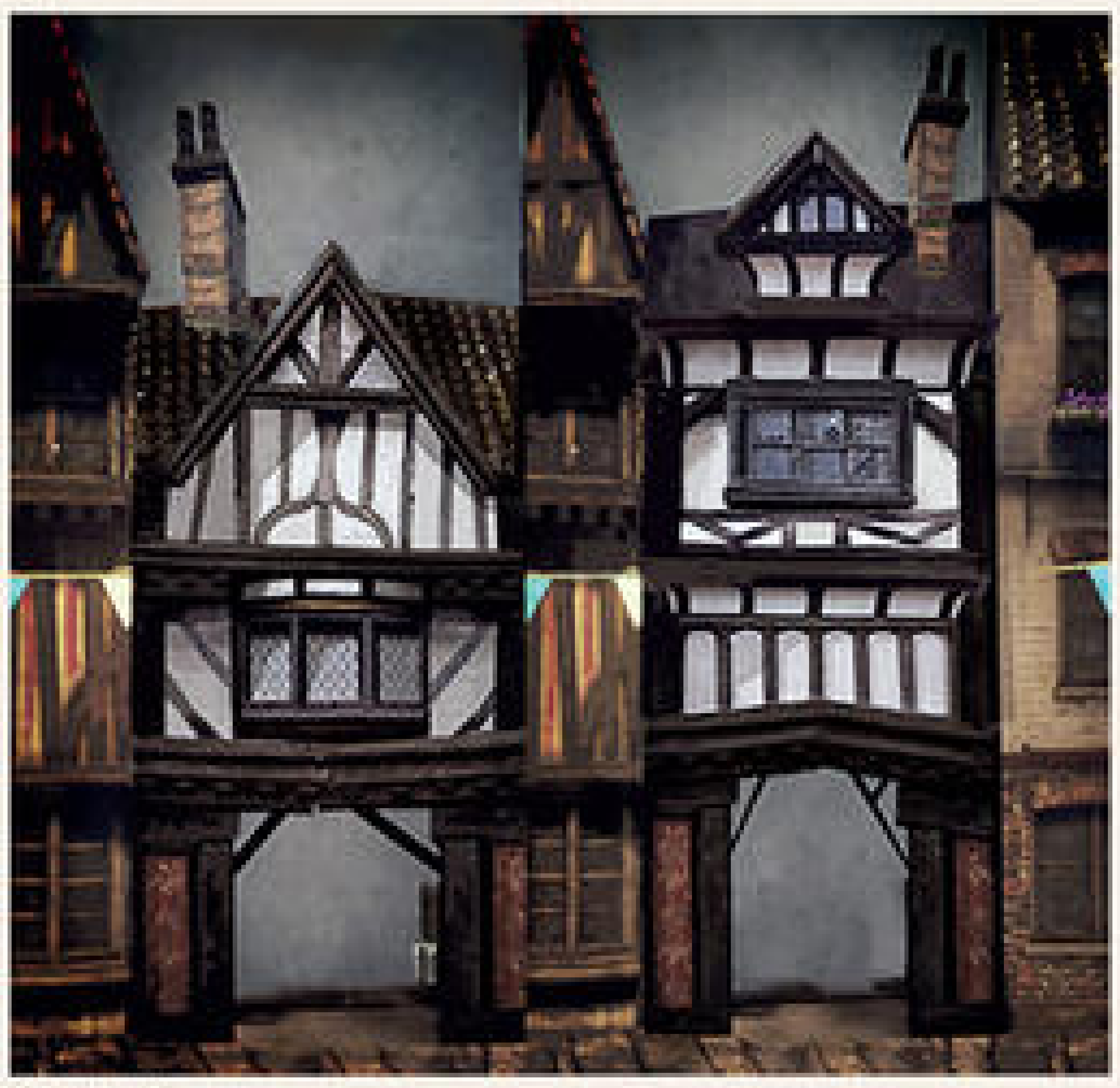




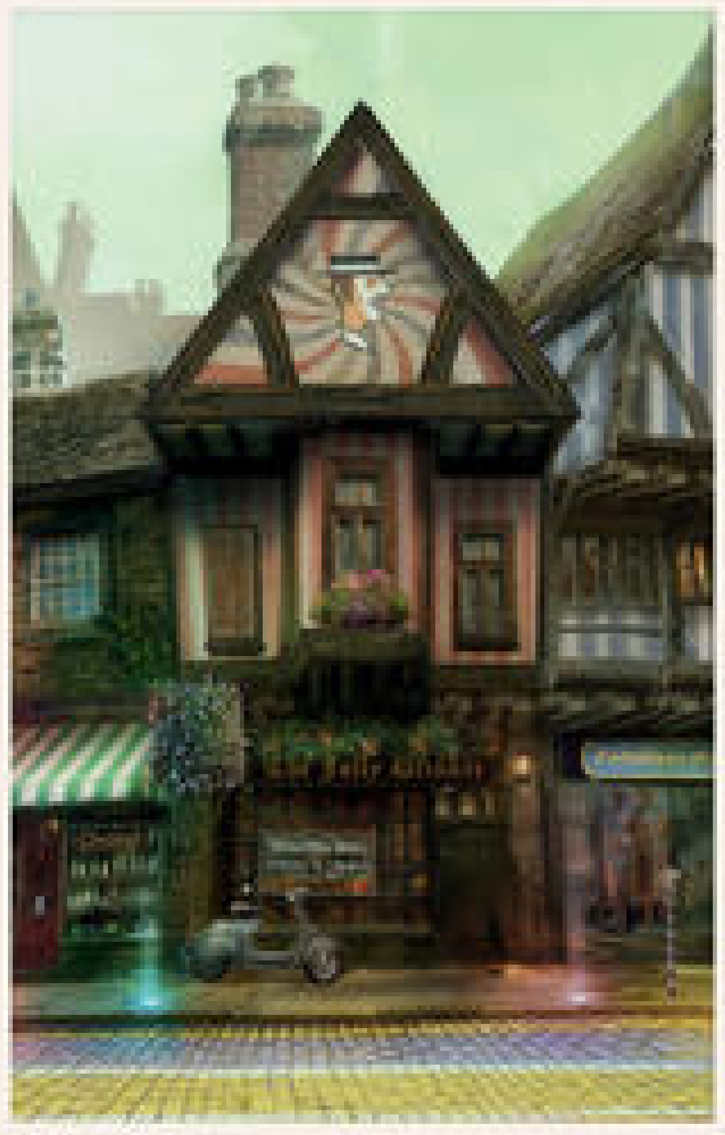
Our world is procedurally generated. Making each house interactive would have been too time consuming, and would have slowed down the player's computer too much. So we made a small number of buildings the player can enter, and then filled the gaps with non-interactable ones. We needed these filler buildings to look good, but not be so distinctive that players would notice that they repeat. Software controls how these individual "tiles" are laid out, but our artists create those tiles.



Whitney Clayton

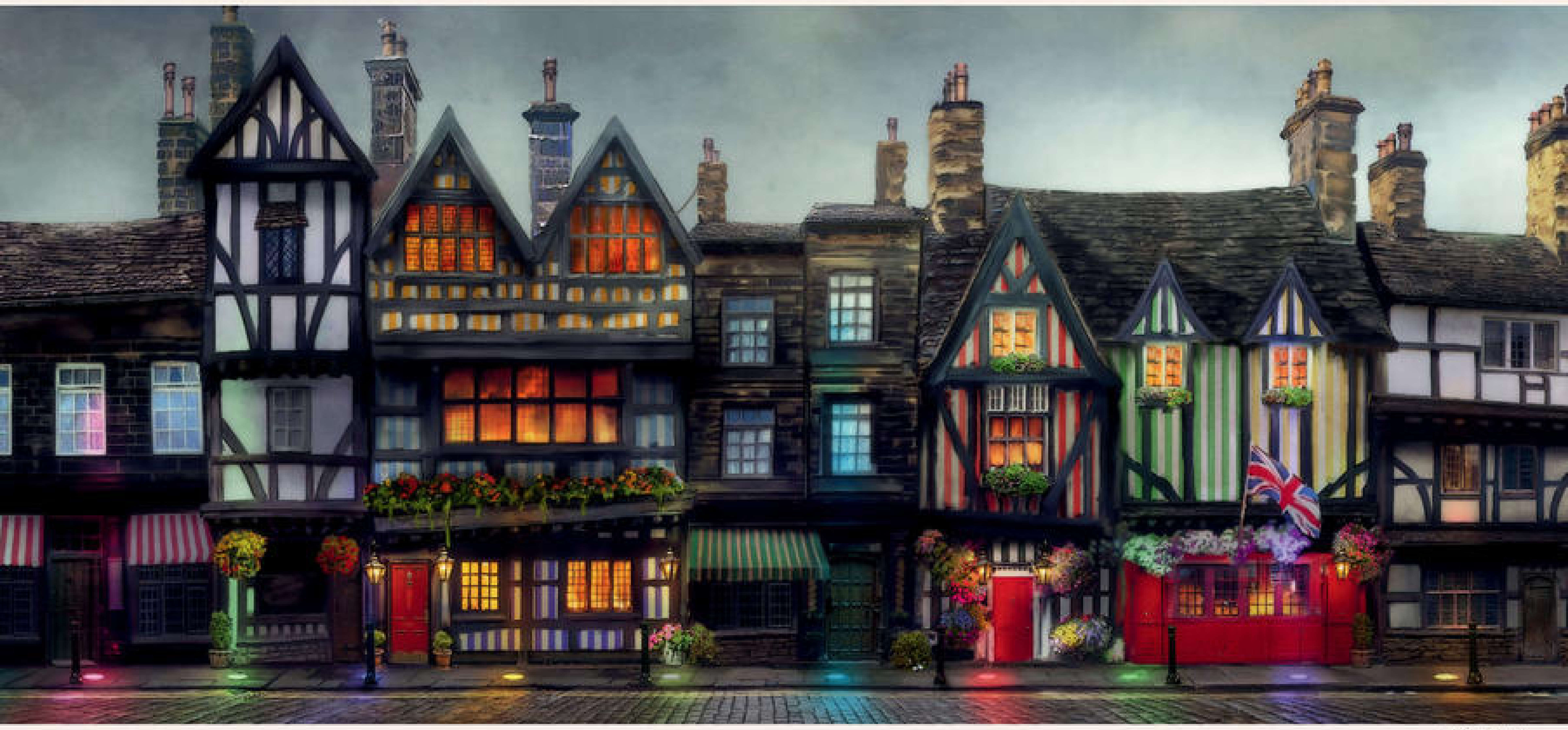


Sarah Hamilton



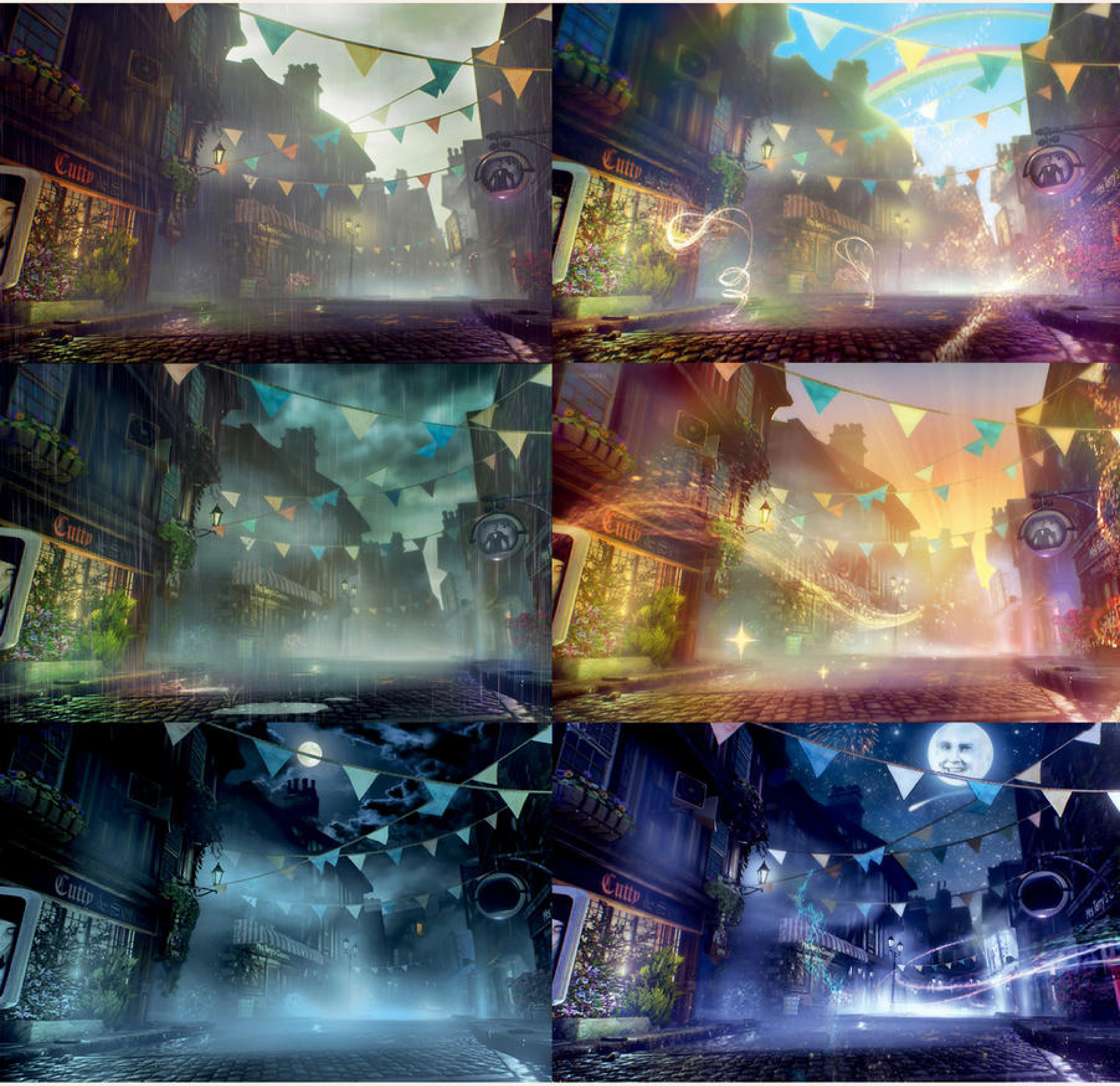
Whitney Clayton

Wellies would rather take Joy and decorate than fix their rotting architecture (too depressing!), so they've painted jaunty stripes over the historic buildings, and it wouldn't be England without bunting, awnings, and flower pots. Anything to make the place happy! Wellies don't like to think of buildings being abandoned, so they've painted the boarded-up, non-interactive buildings to look like the residents have merely "gone for tea."



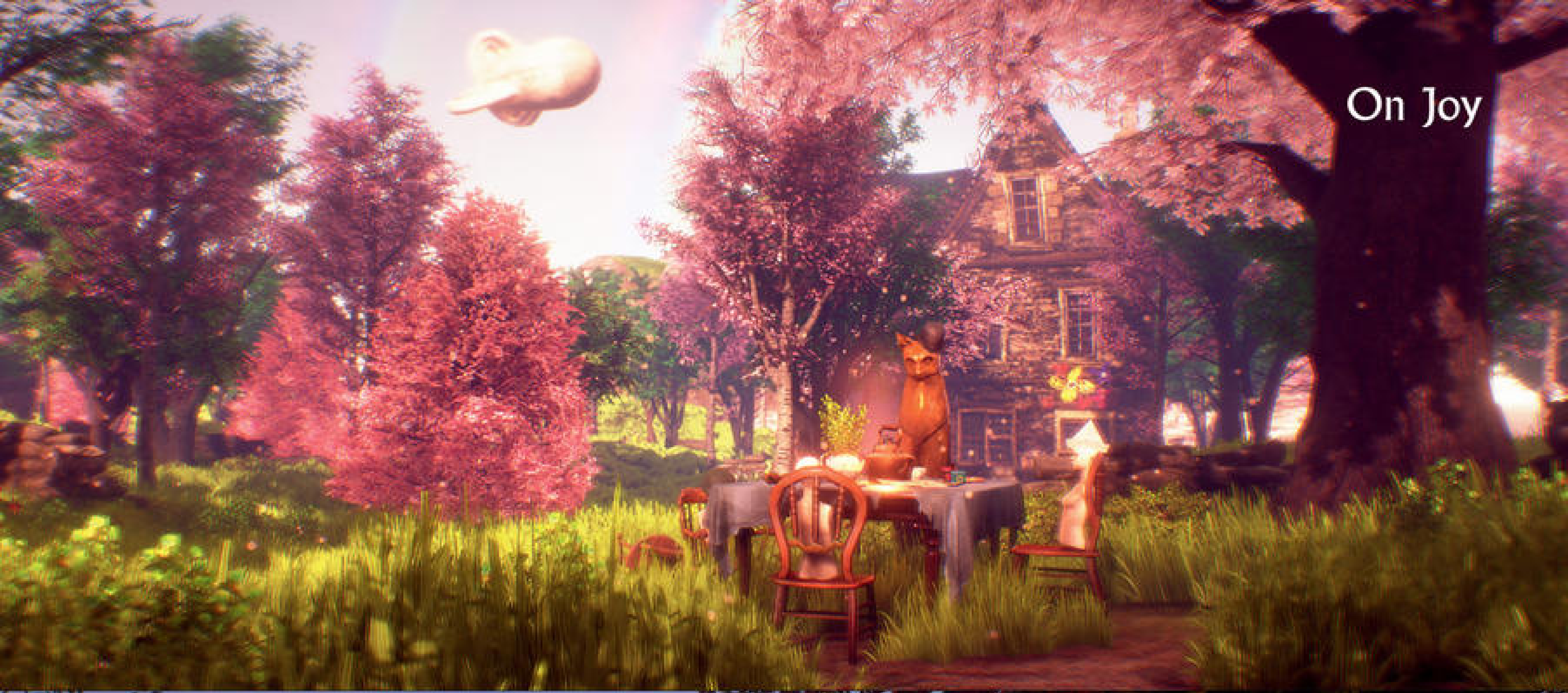
Whitney Clayton

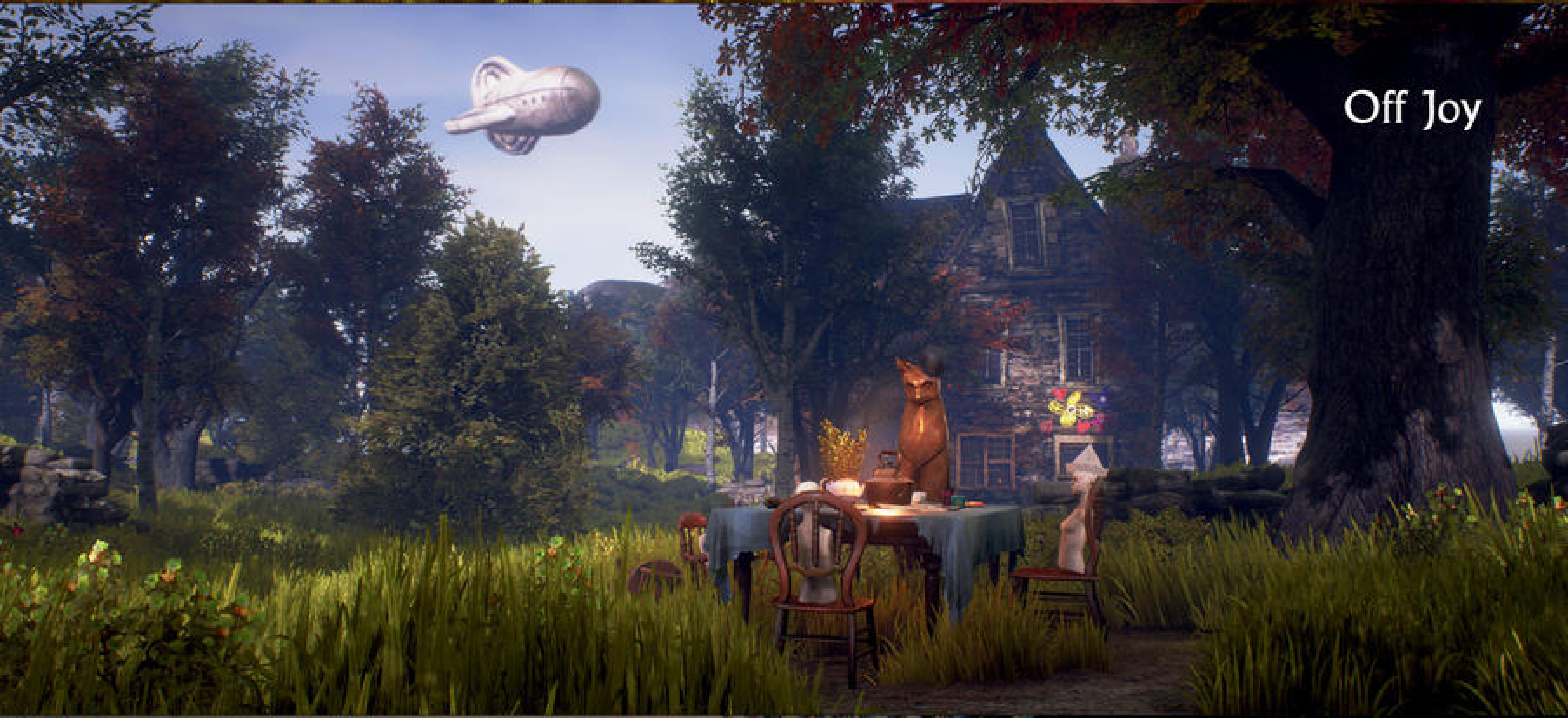
Joy Lighting

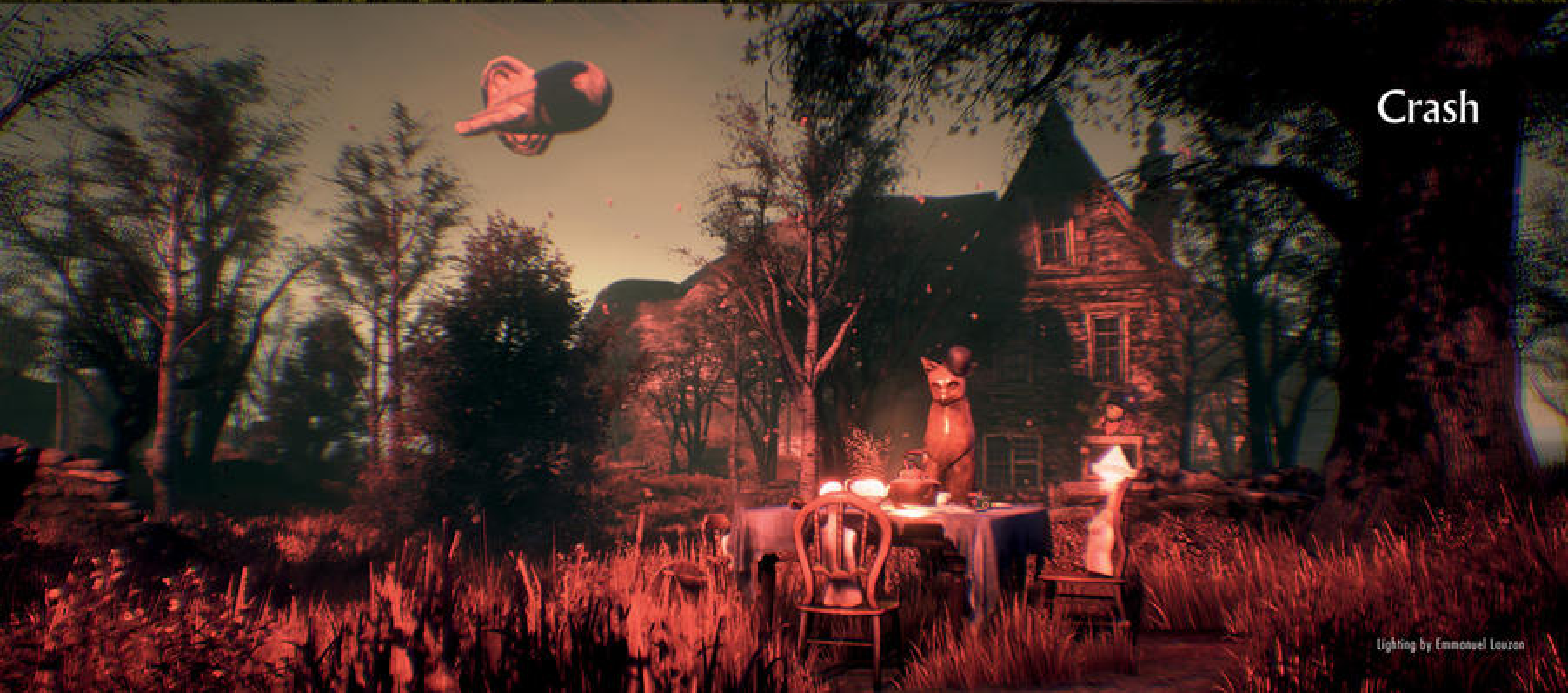


Whitney Clayton and Emmanuel Lauzon

The exterior lighting of the game world changes according to the time of day, weather, and which drugs you might be taking. Normal lighting depicts drizzly, grey England. On Joy, the world perks up as we enhance saturation and fringe effects. At first, that wasn't obvious enough to sell the feeling, so after some experimentation, Environment Artist Emmanuel Lauzon added bright, colorful stripes to buildings, turned the color of the sidewalks to purple, and made plants pink.

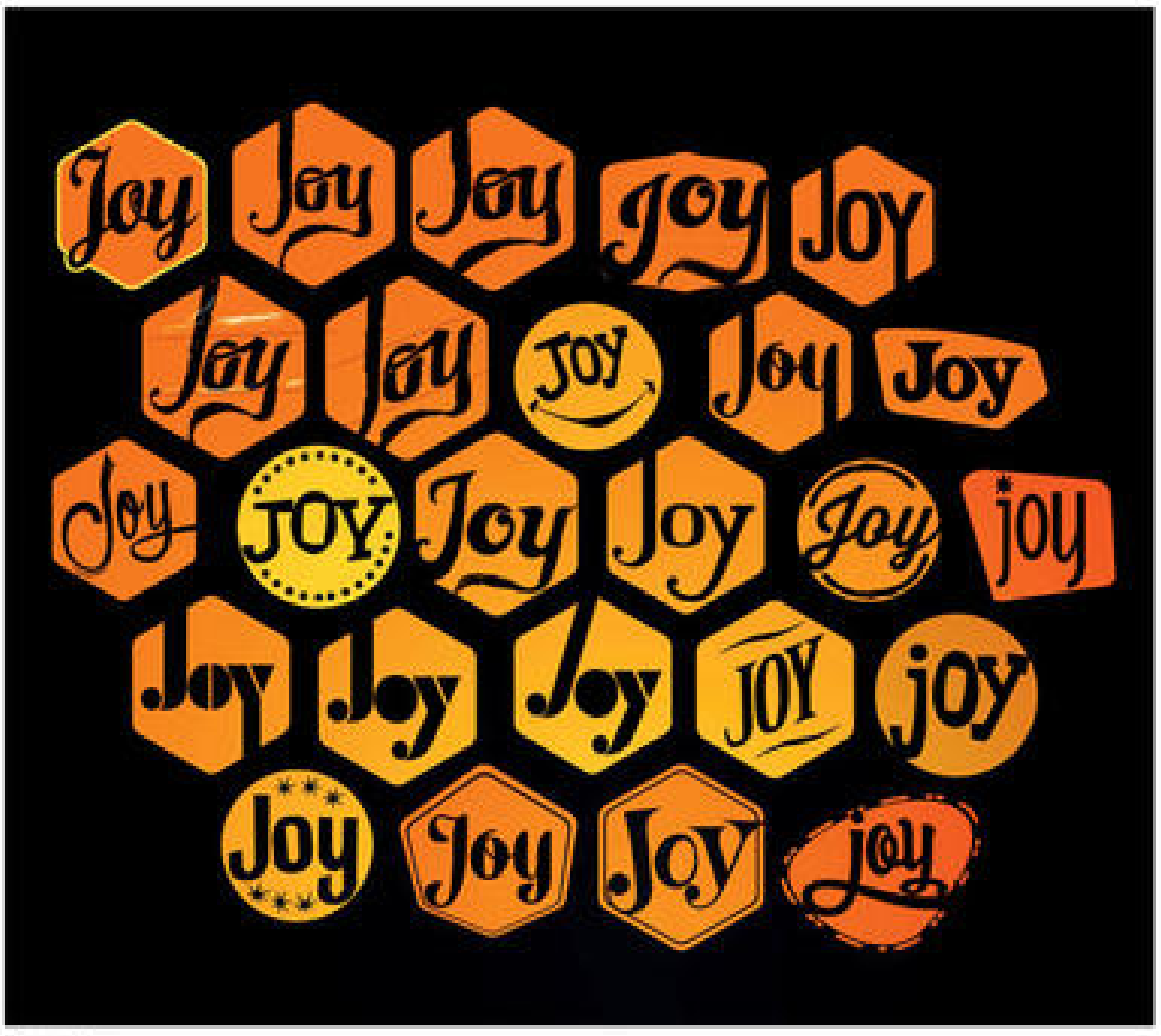






Lighting by Emmanuel Lauzon

Joy Propaganda


Joy
Joy
Joy
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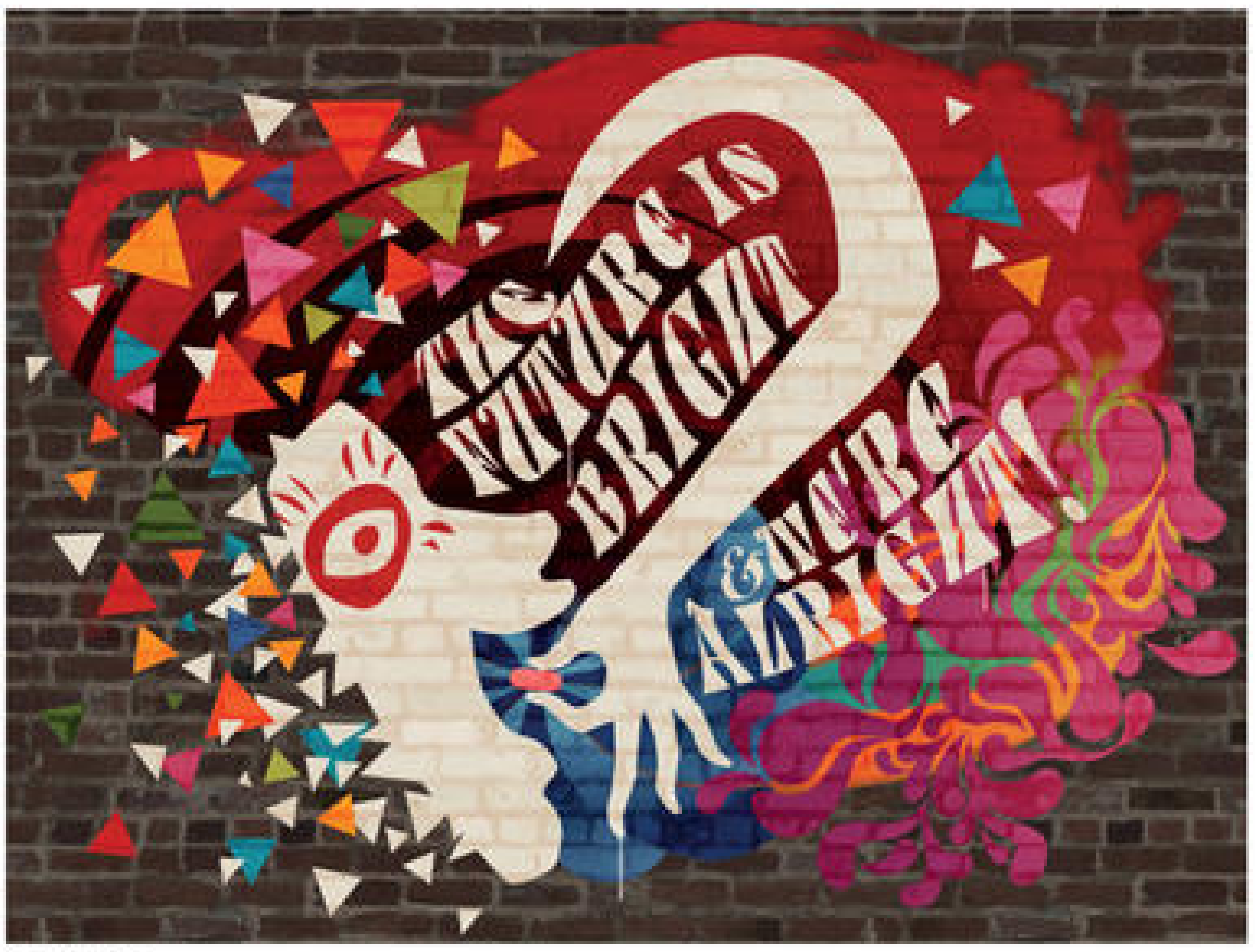
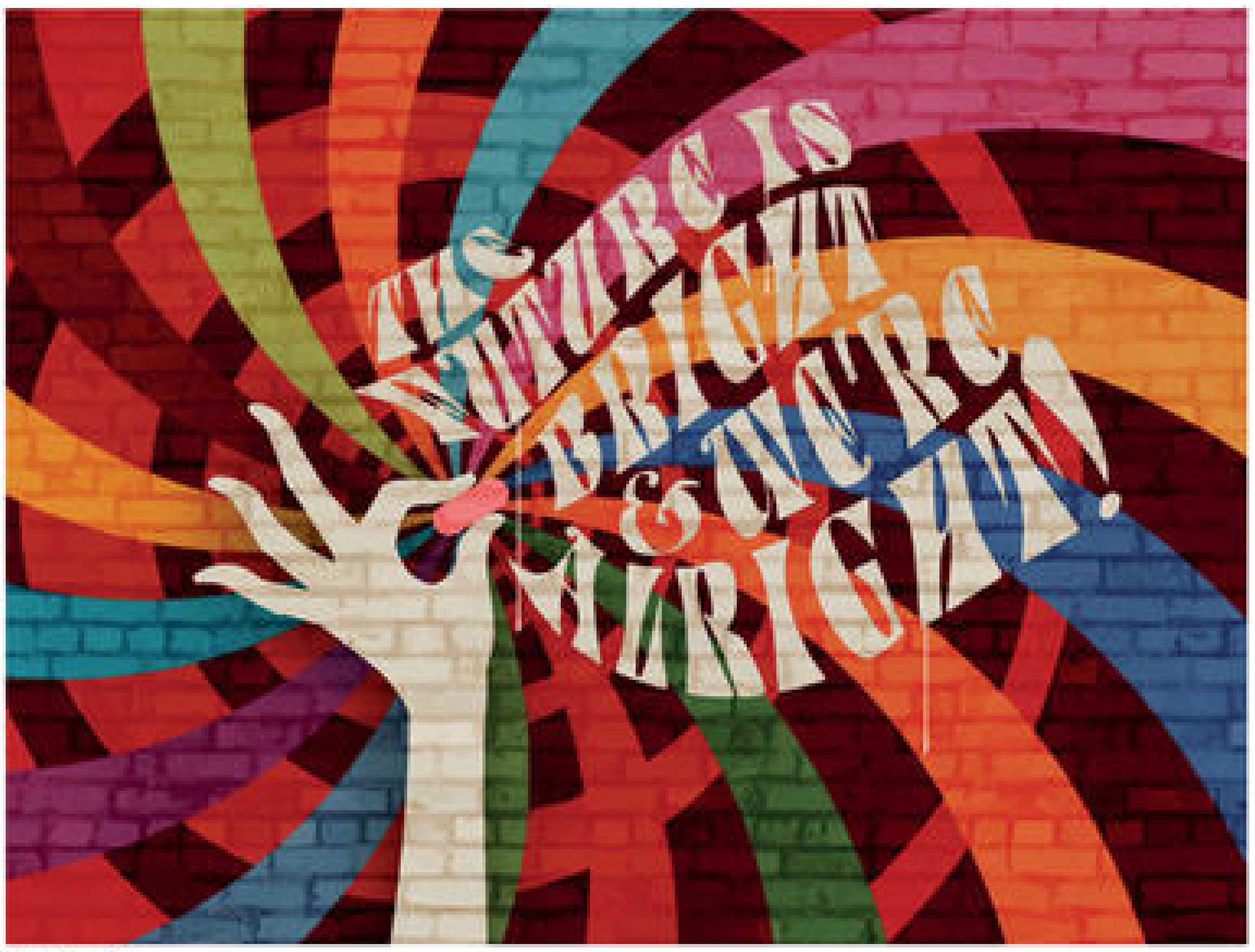
joy
Joy
Joy
Joy
JOY
joy
Joy
Joy
Joy
joy

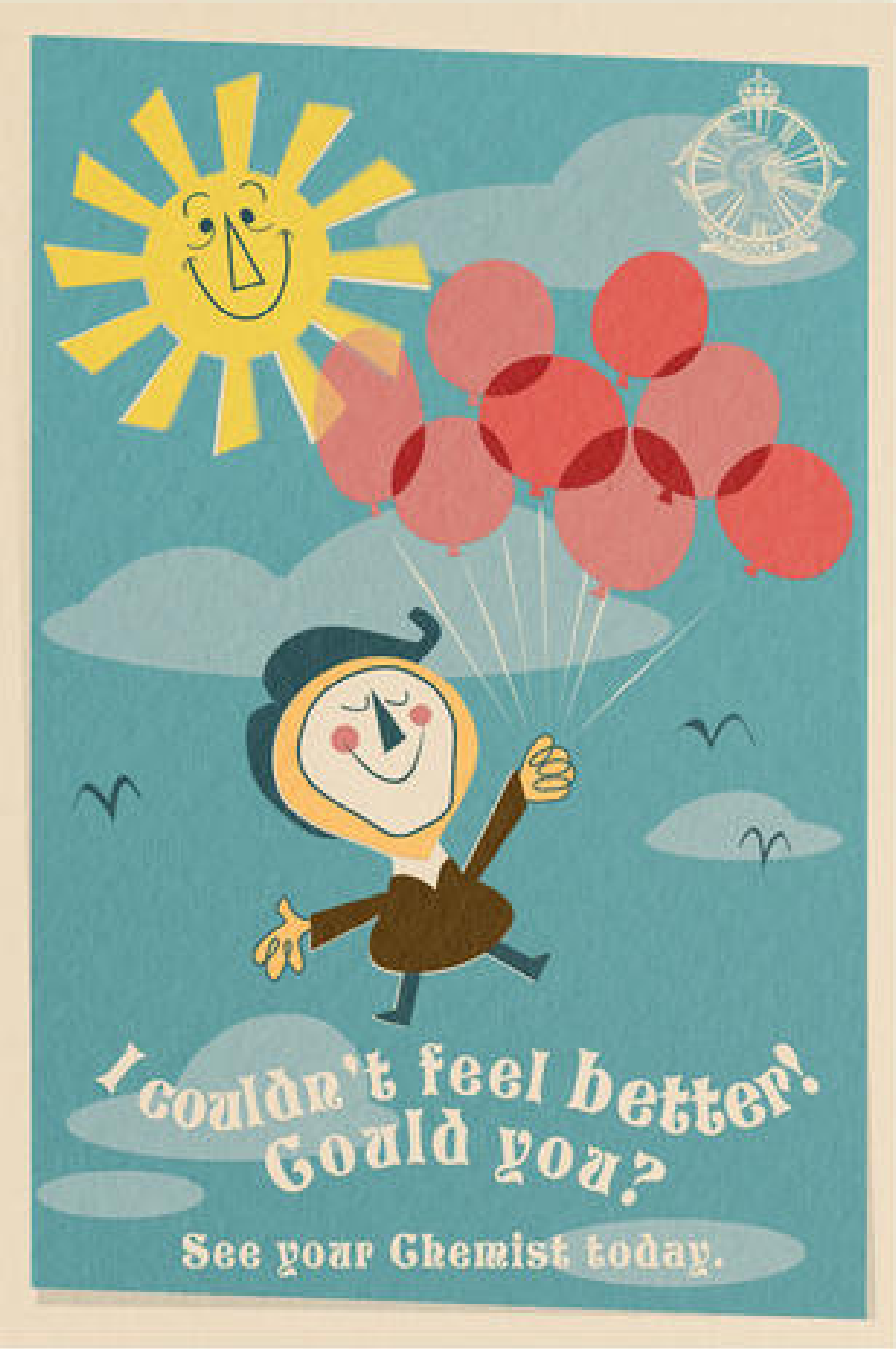
Duncan Key


The future is bright & we're alright!

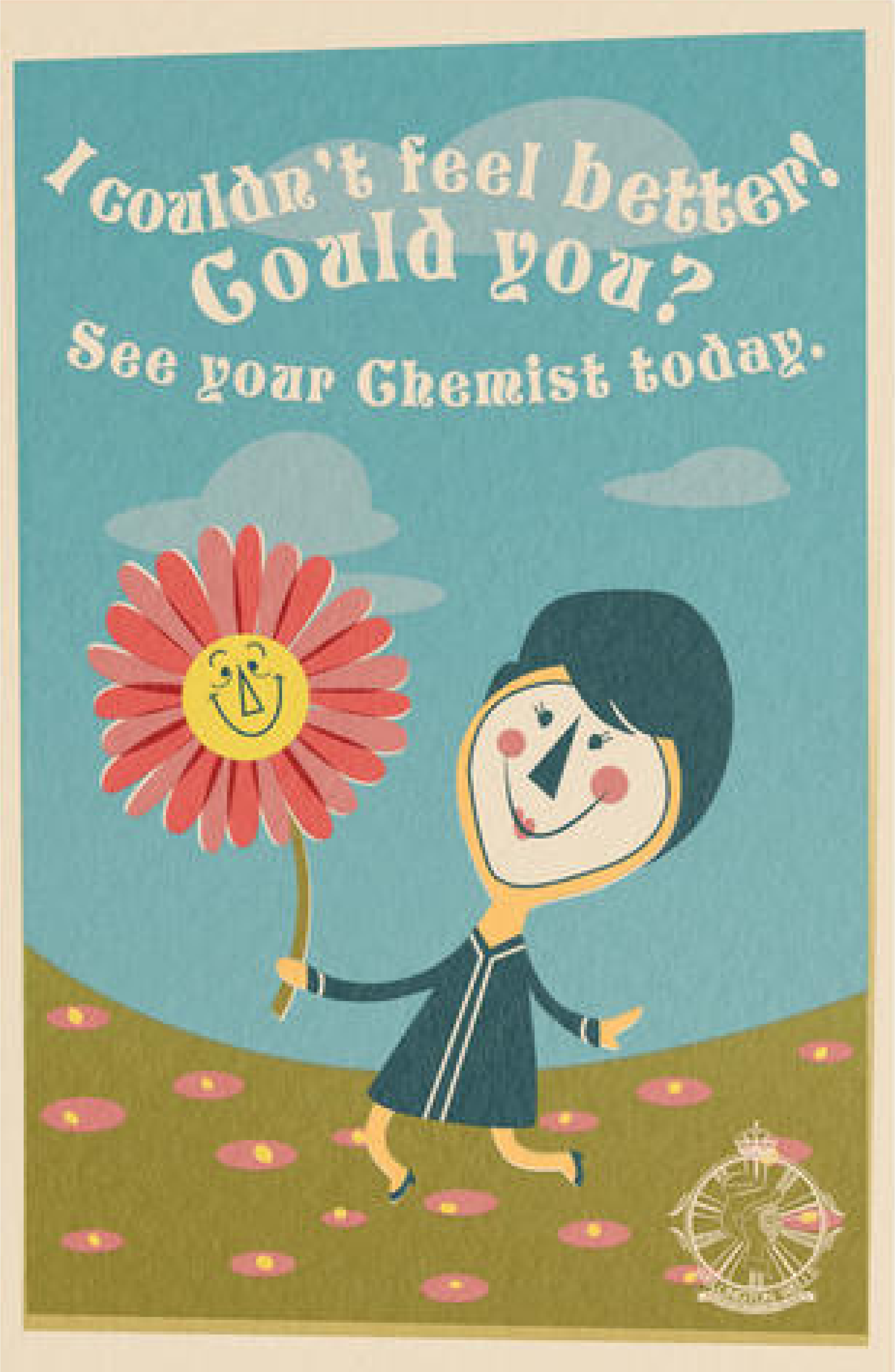
Sarah Hamilton


The future is bright & we're alright!

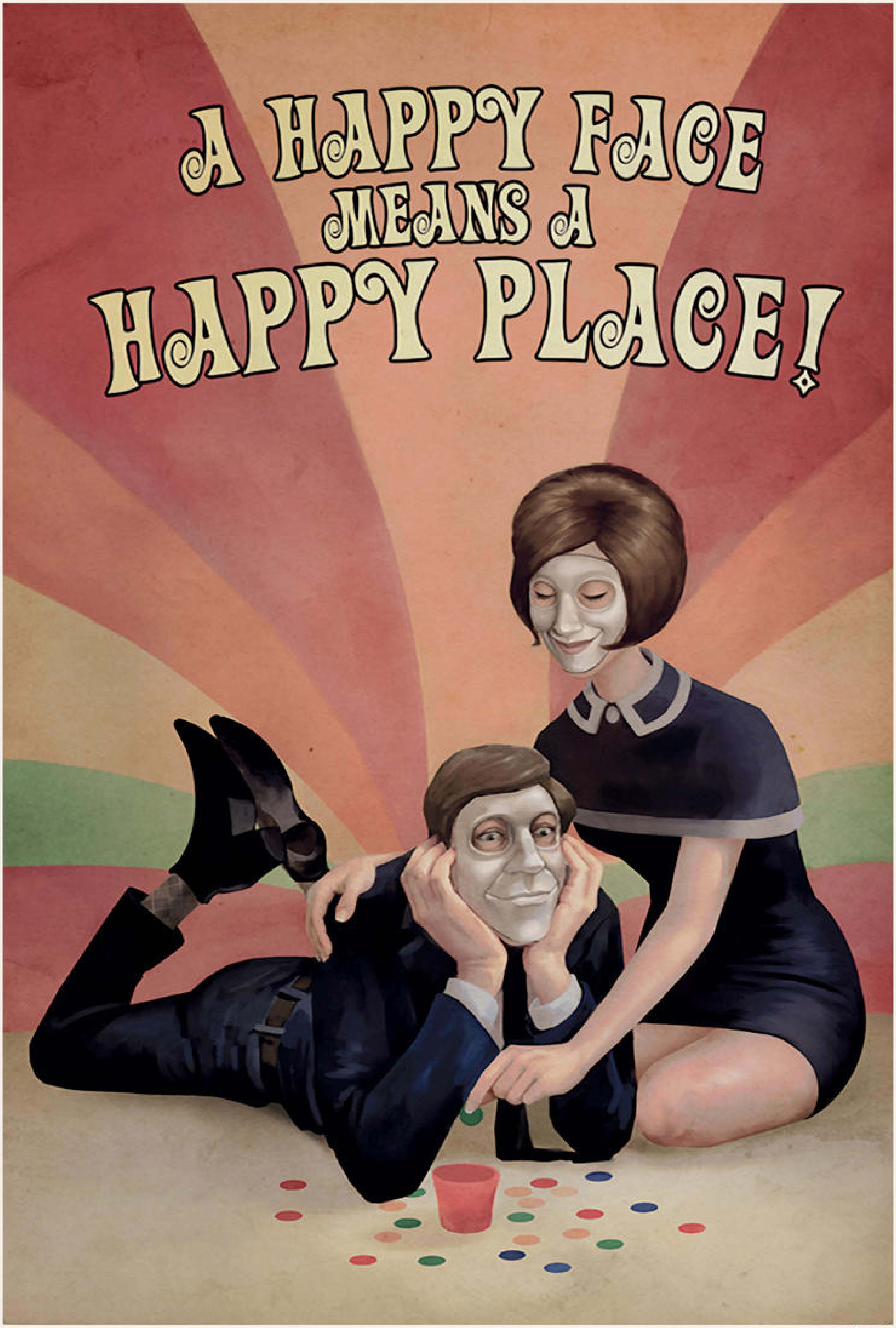
Sarah Hamilton


I couldn't feel better!
Could you?
See your Chemist today.

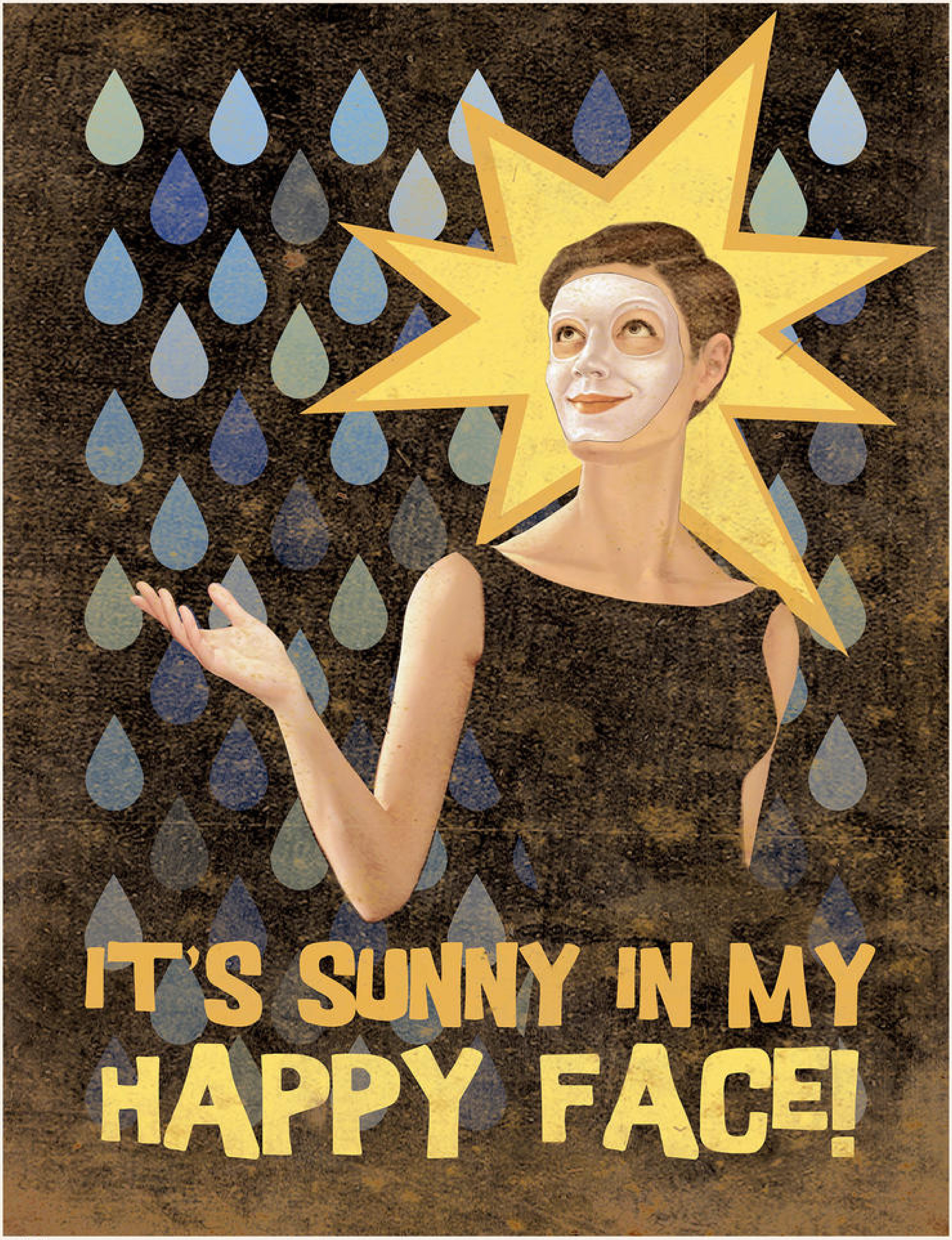
Sarah Hamilton


I couldn't feel better!
Could you?
See your Chemist today.

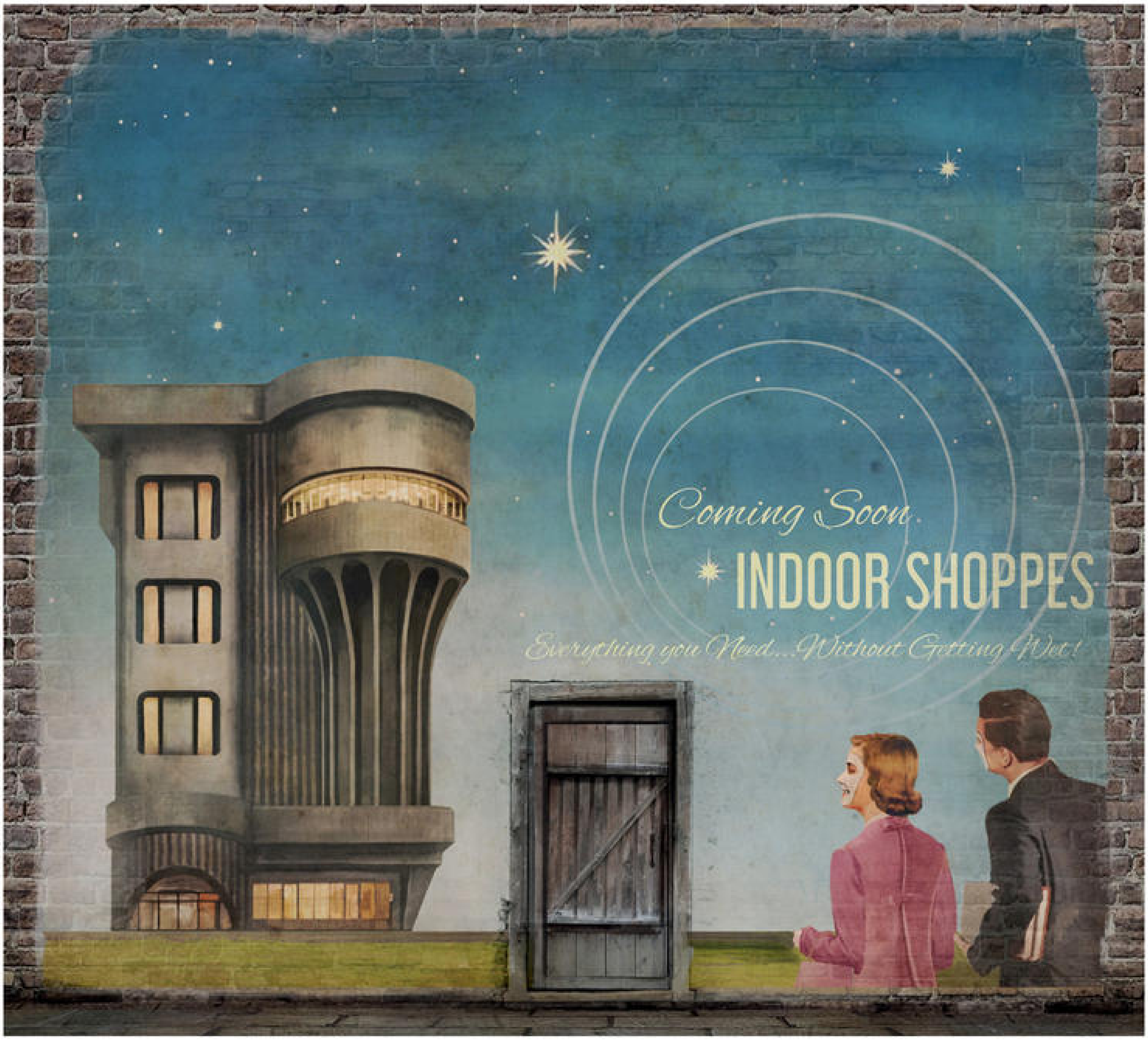
Sarah Hamilton

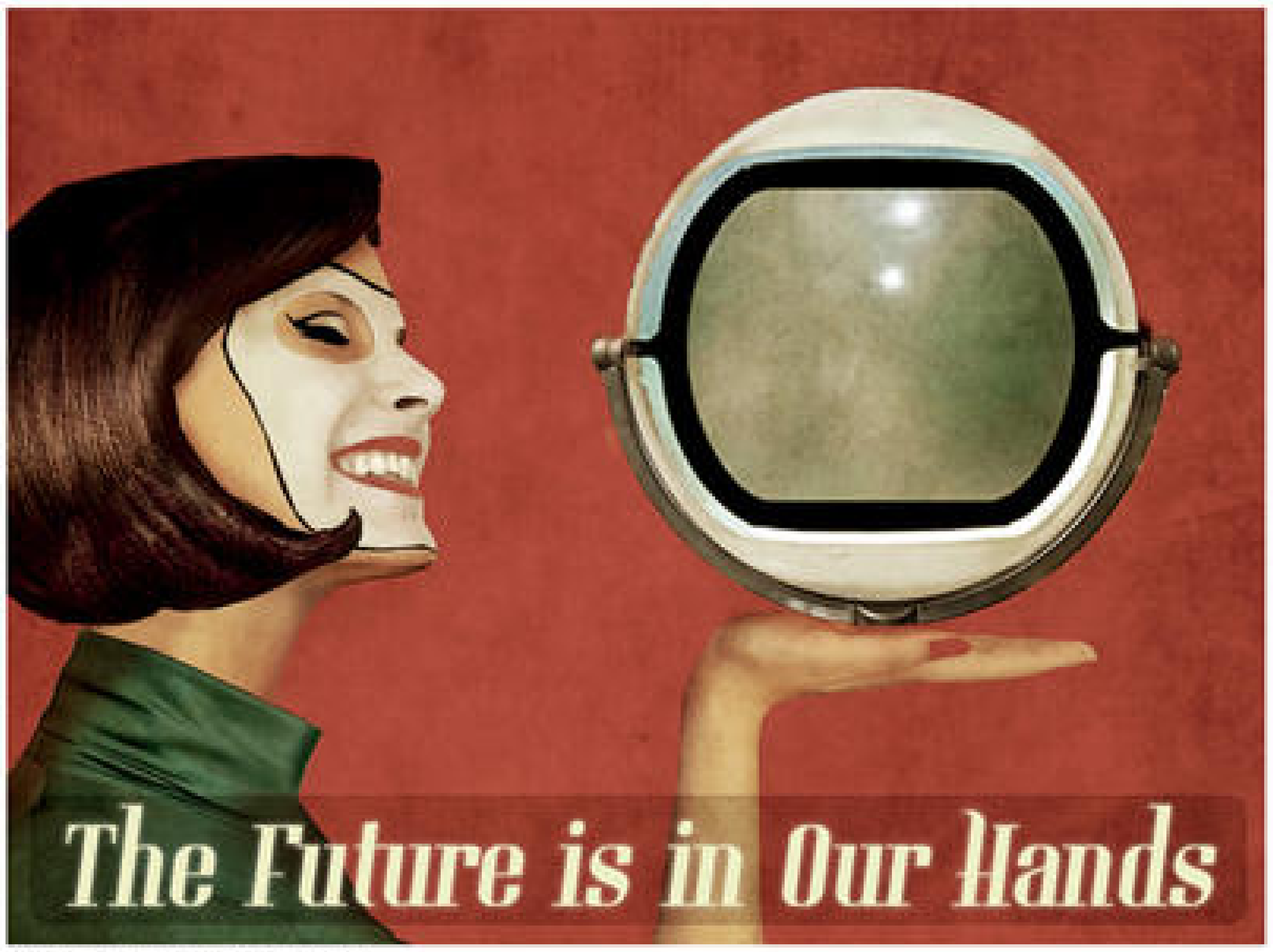

A HAPPY FACE
MEANS A
HAPPY PLACE!

Sarah Hamilton


IT'S SUNNY IN MY
HAPPY FACE!

Sarah Hamilton

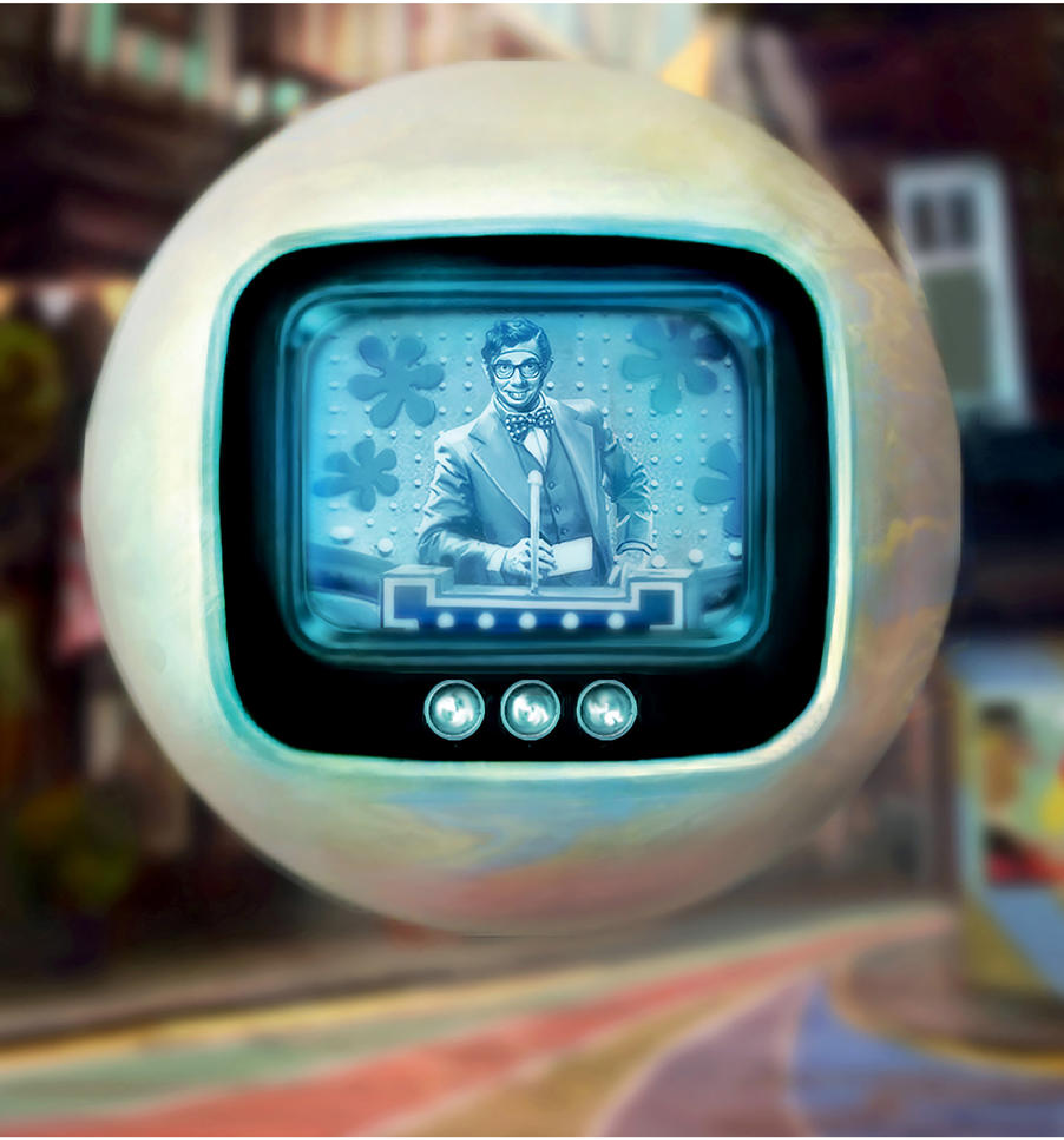

Coming Soon
INDOOR SHOPPES
Everything you Need...Without Getting Wet!

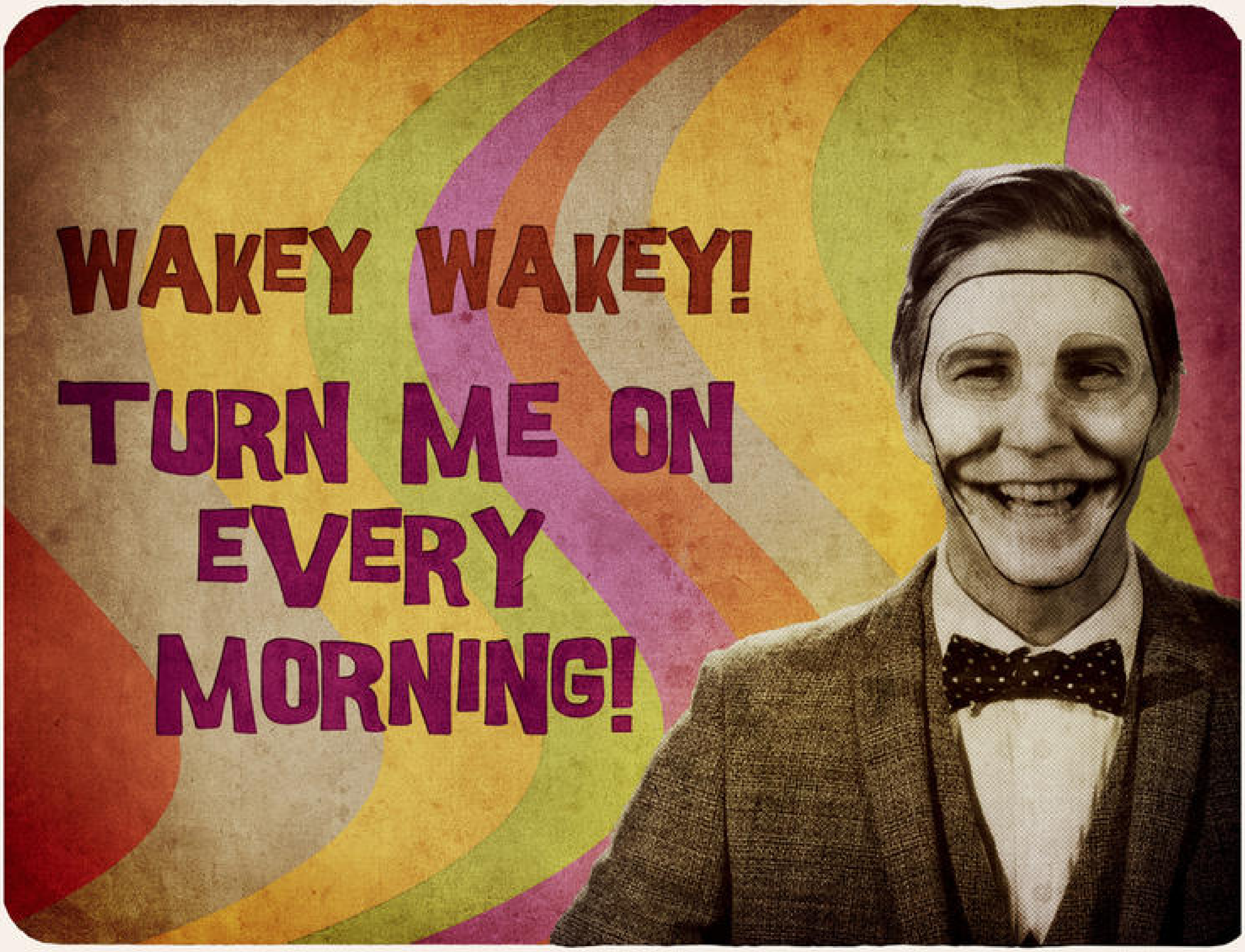

The Future is in Our Hands

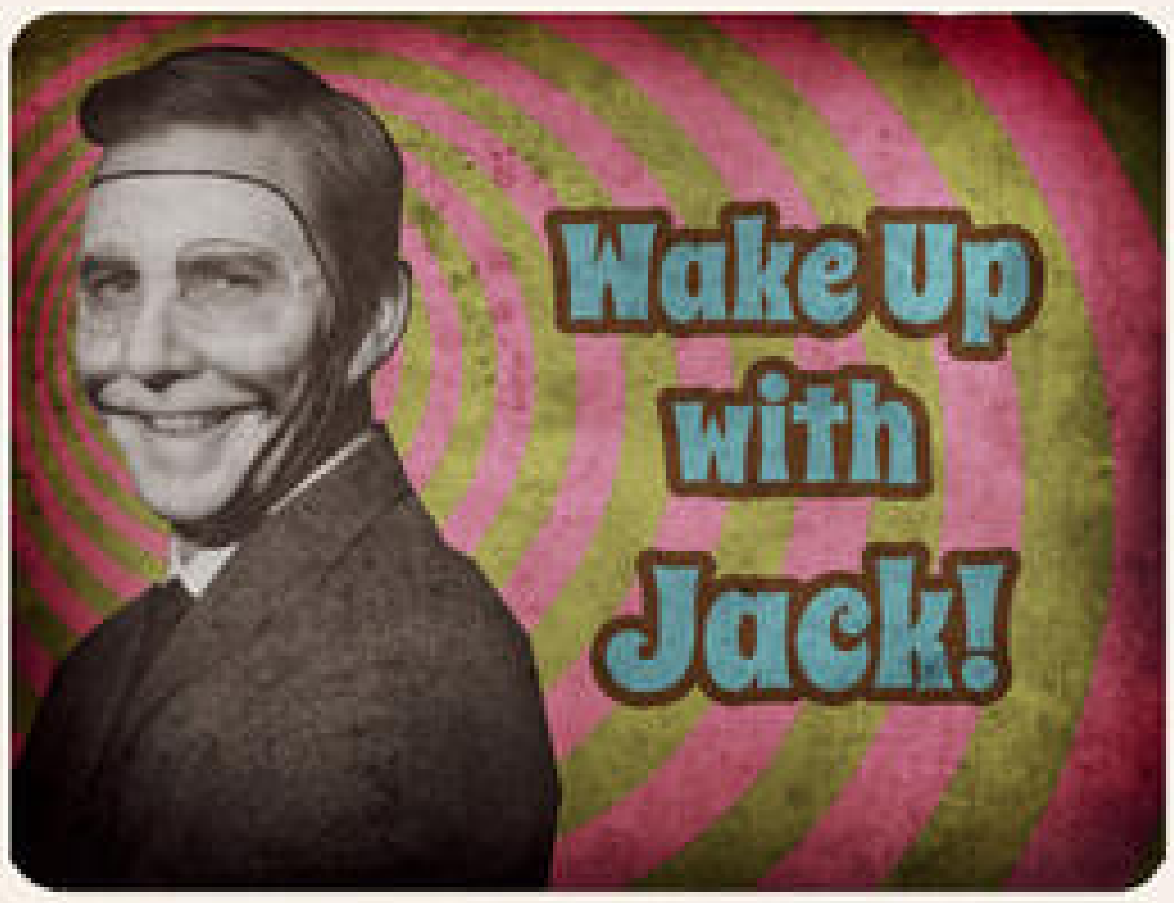
All art on this page by Whitney Clayton

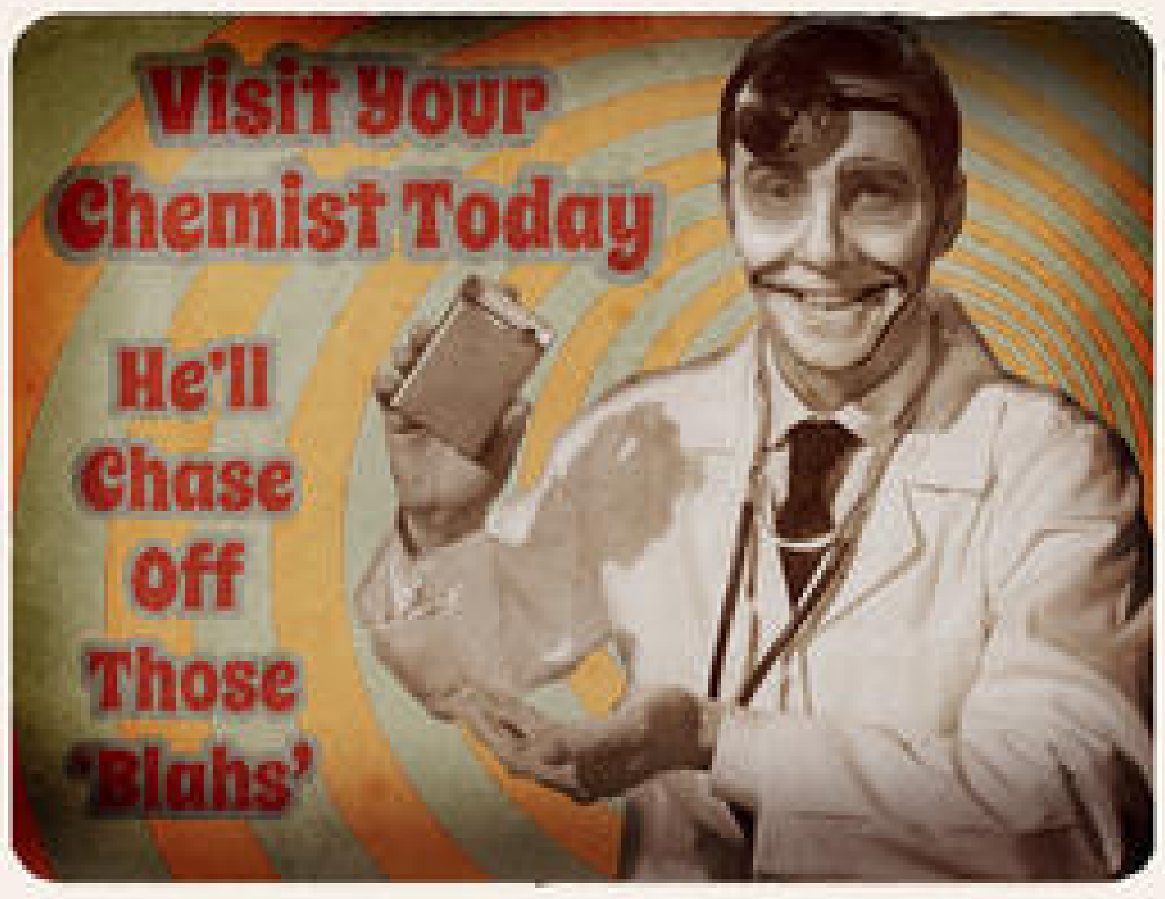
The game uses posters and signage to give you clues about the world, to push the atmosphere, and to drive home the lore. Just by looking around, you can see what Wellies value: happiness, conformity, technology, and enthusiastic plans for the future. Vintage advertisements gave us inspiration — everything from photos to hand-drawn graphics.

Jack Worthing, "The Voice of Wellington Wells"




WAKEY WAKEY!
TURN ME ON EVERY MORNING!

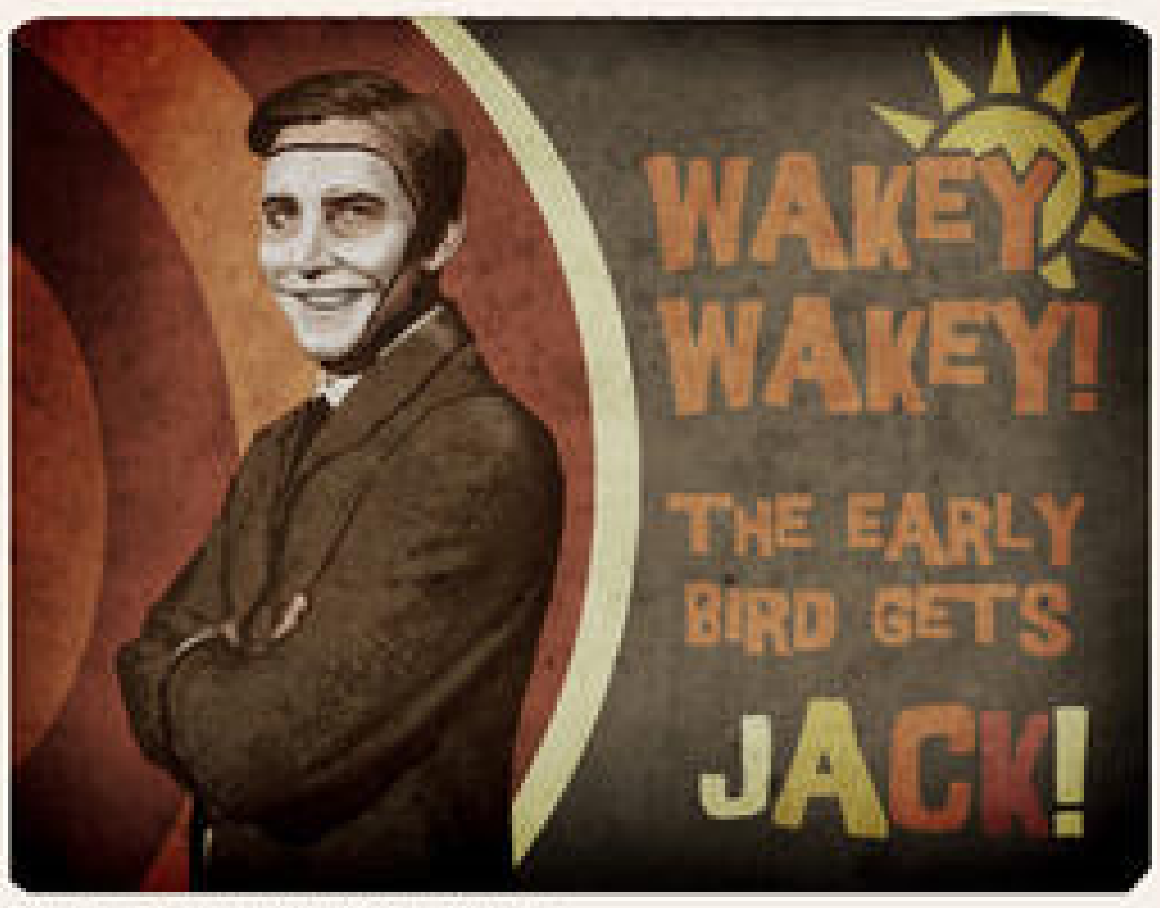

Wake Up with Jack!

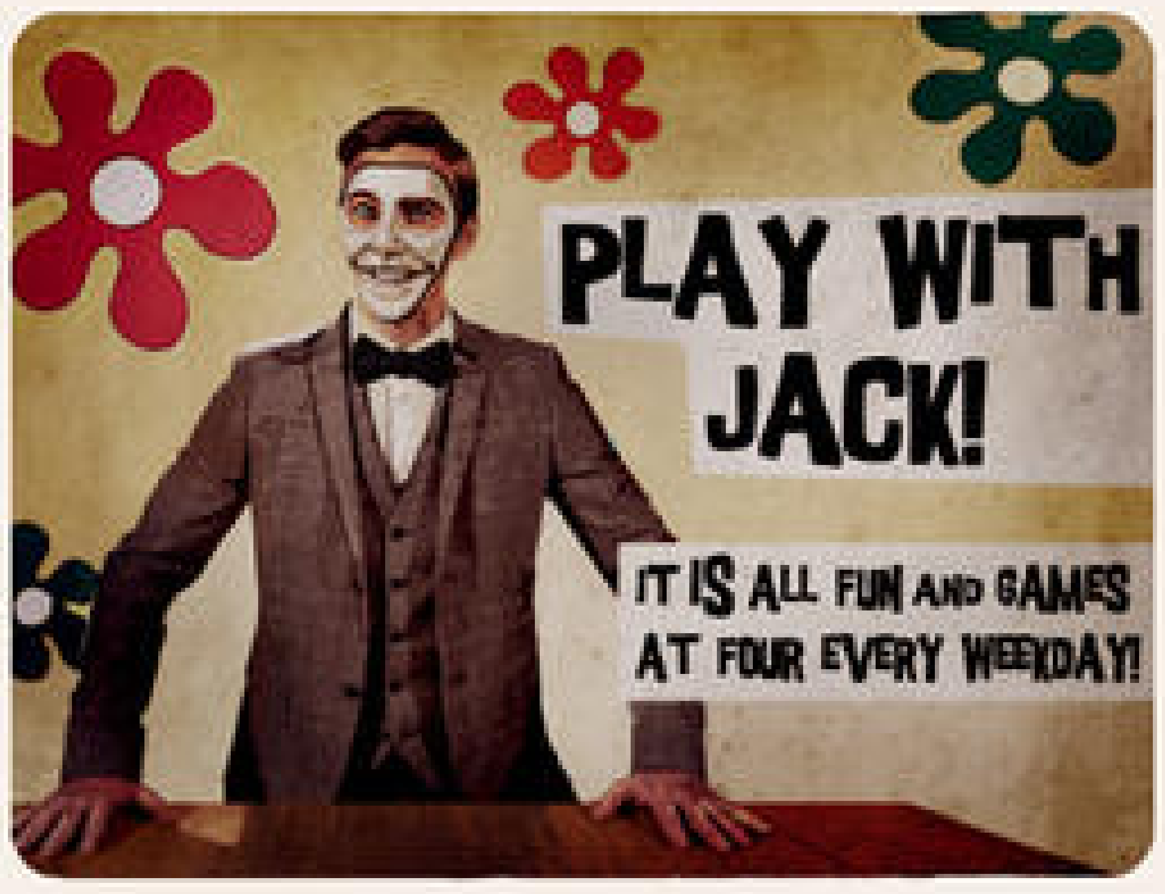

Visit Your Chemist Today
He'll Chase Off Those 'Blahs'

The "face" of the regime, Uncle Jack is a constant, upbeat presence—the love child of BBC announcers and game show hosts. Everyone looks up to him for advice, entertainment, motivation, and comfort.

We filmed a live actor (Julian Casey), then projected the footage onto television screens in the game. We added film grain and made his shows black-and-white, to keep him from clashing with the animated world. Of course, in the early '60s, all British television was in black-and-white.

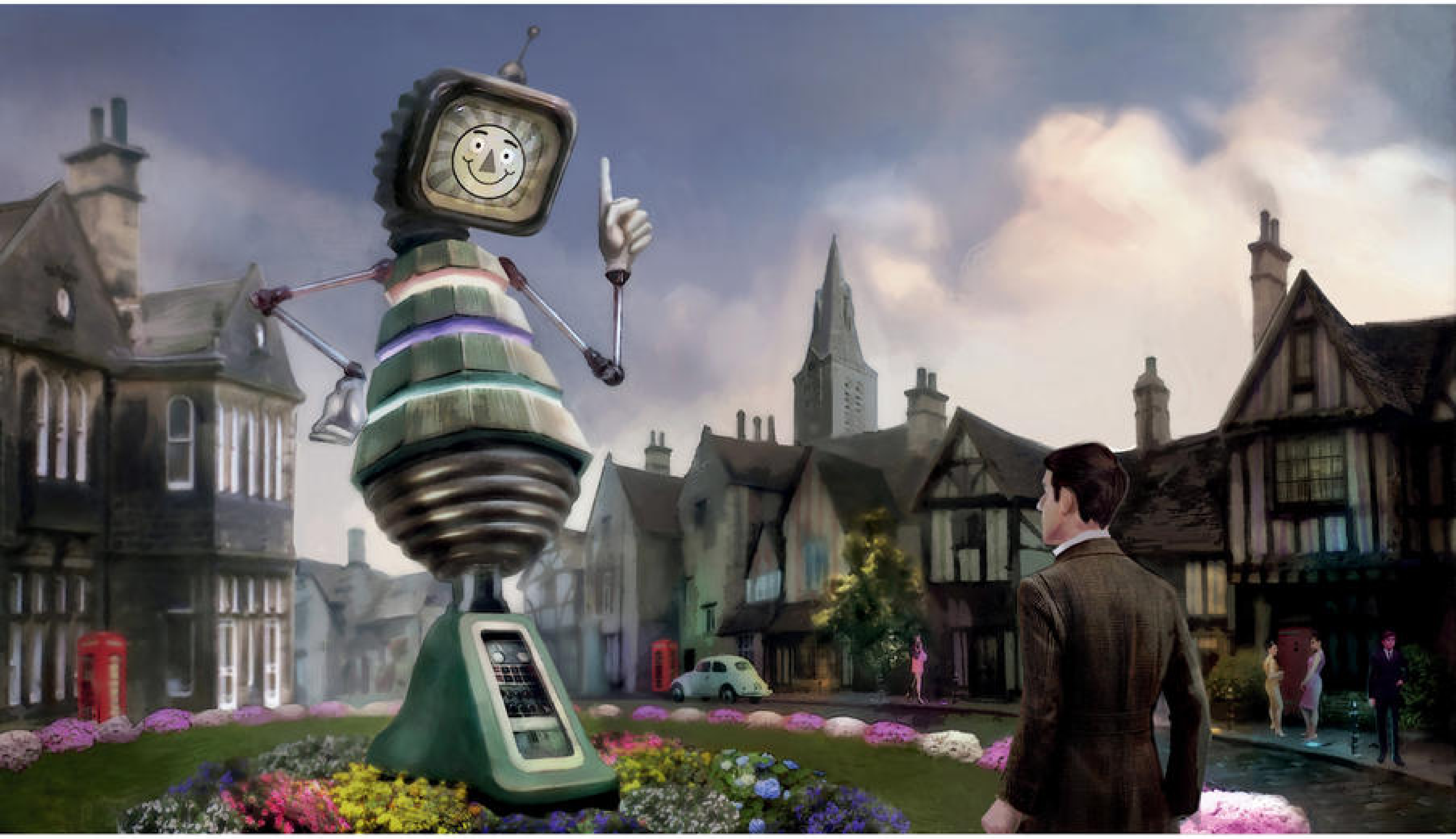
Julian Casey was the perfect fit; he manages to project charm and benevolence, yet convey a sinister smarminess underneath. We hired a film art director (Ian Langohr) to work with us to find the props and costumes and to build the backdrops.

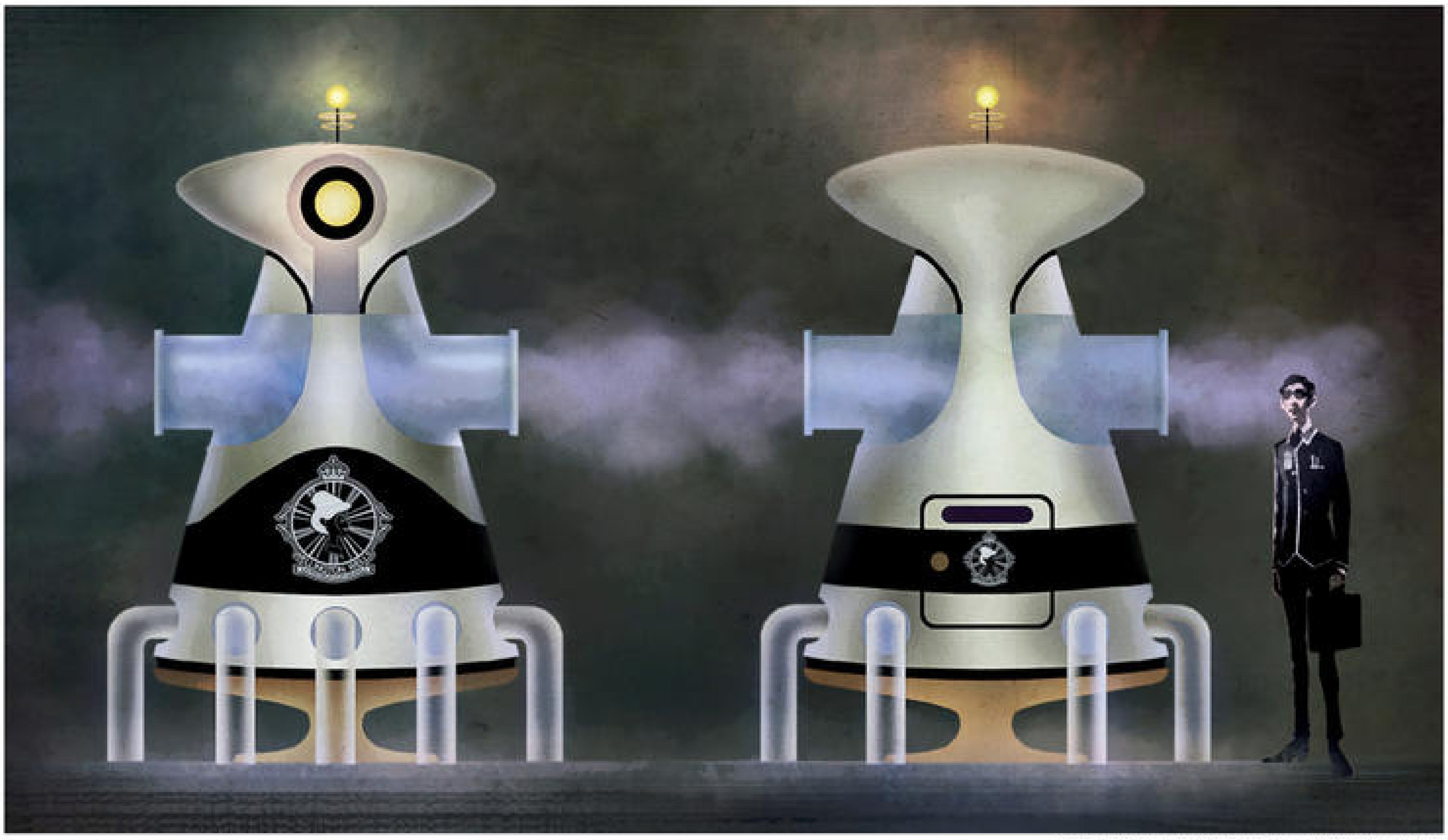

WAKEY WAKEY!
THE EARLY BIRD GETS
JACK!


PLAY WITH JACK!
IT IS ALL FUN AND GAMES AT FOUR EVERY WEEKDAY!

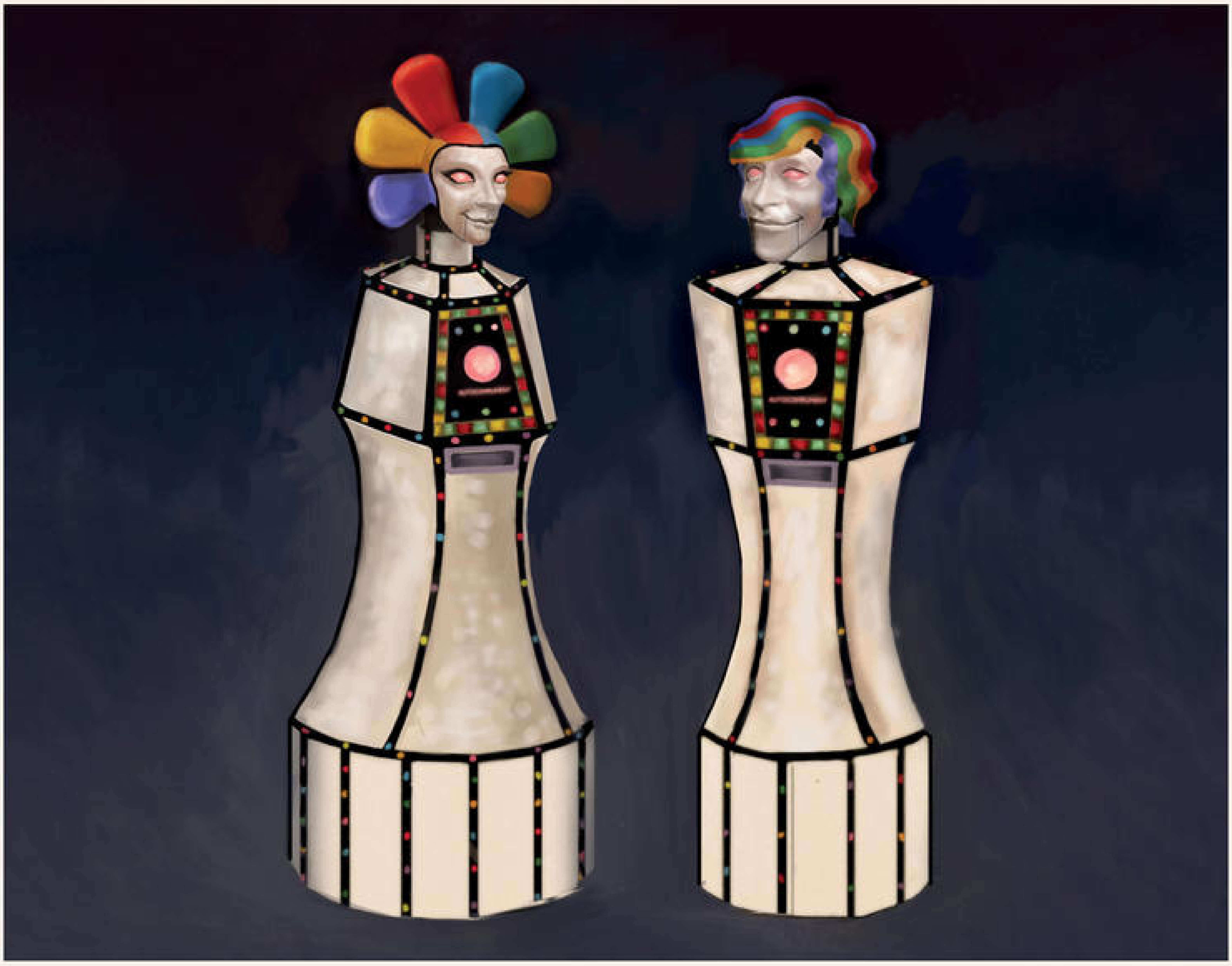
All art on this spread by Whitney Clayton

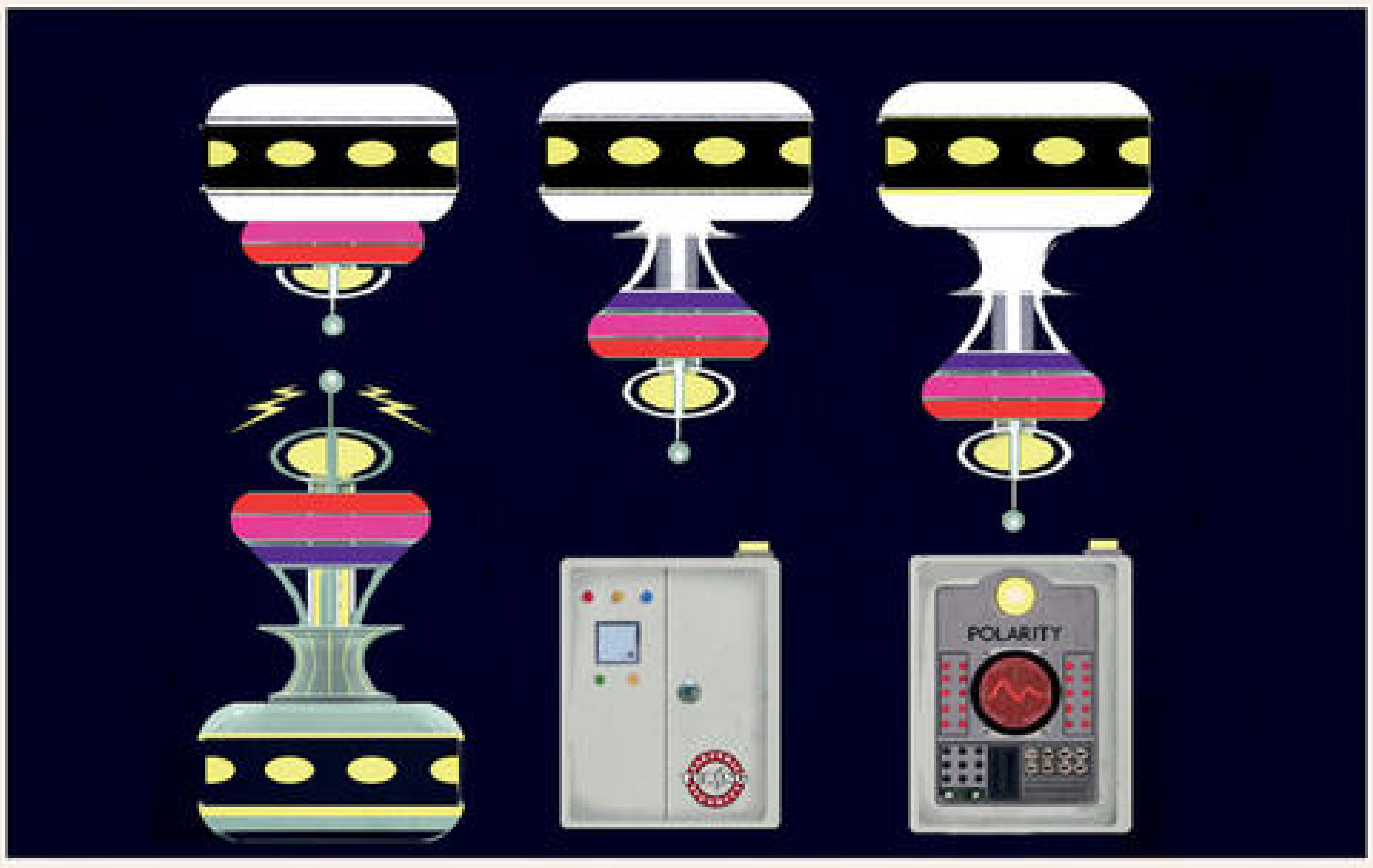
’60s Futurism



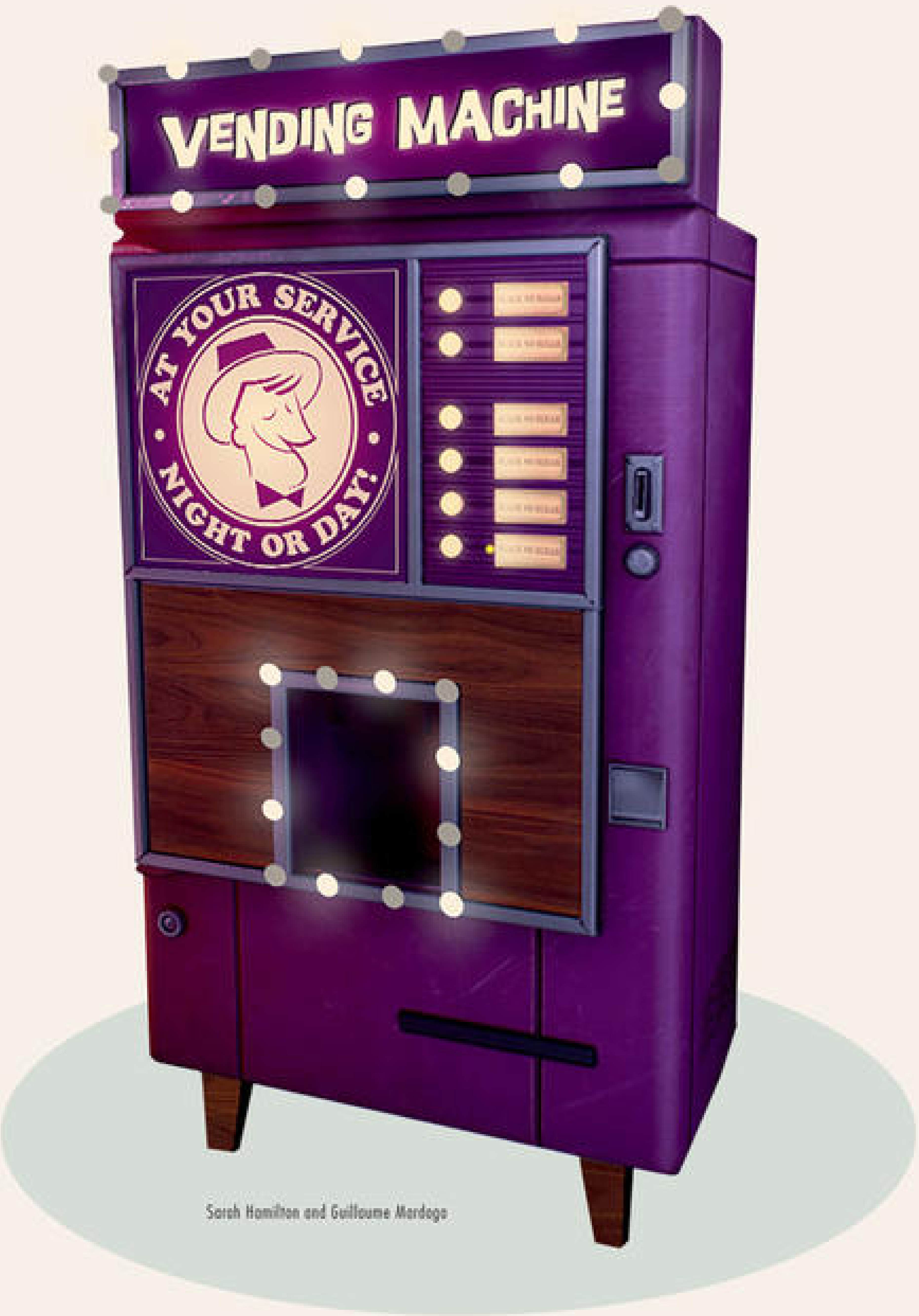


All art on this spread by Whitney Clayton, model by Warren Marshall

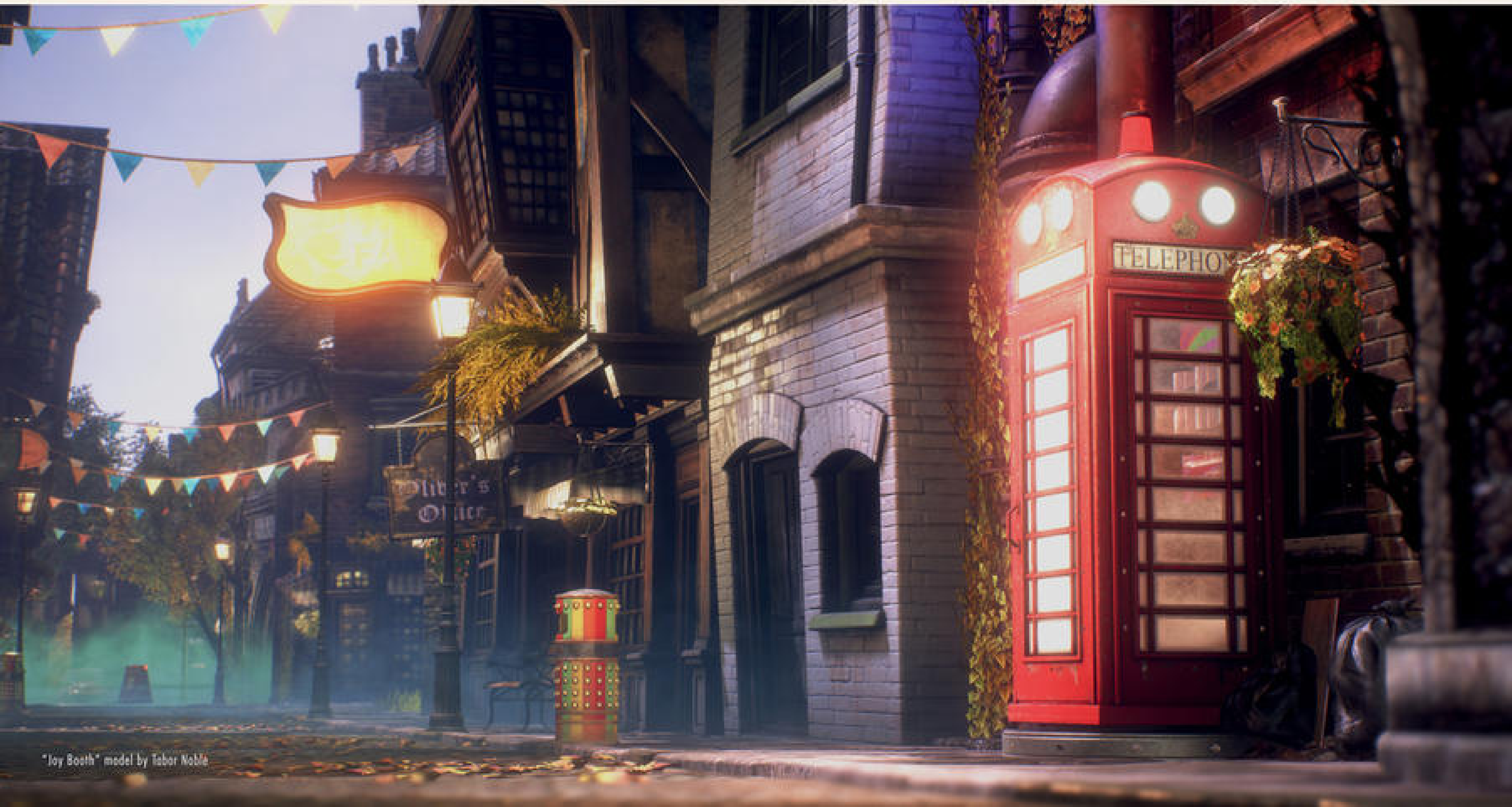




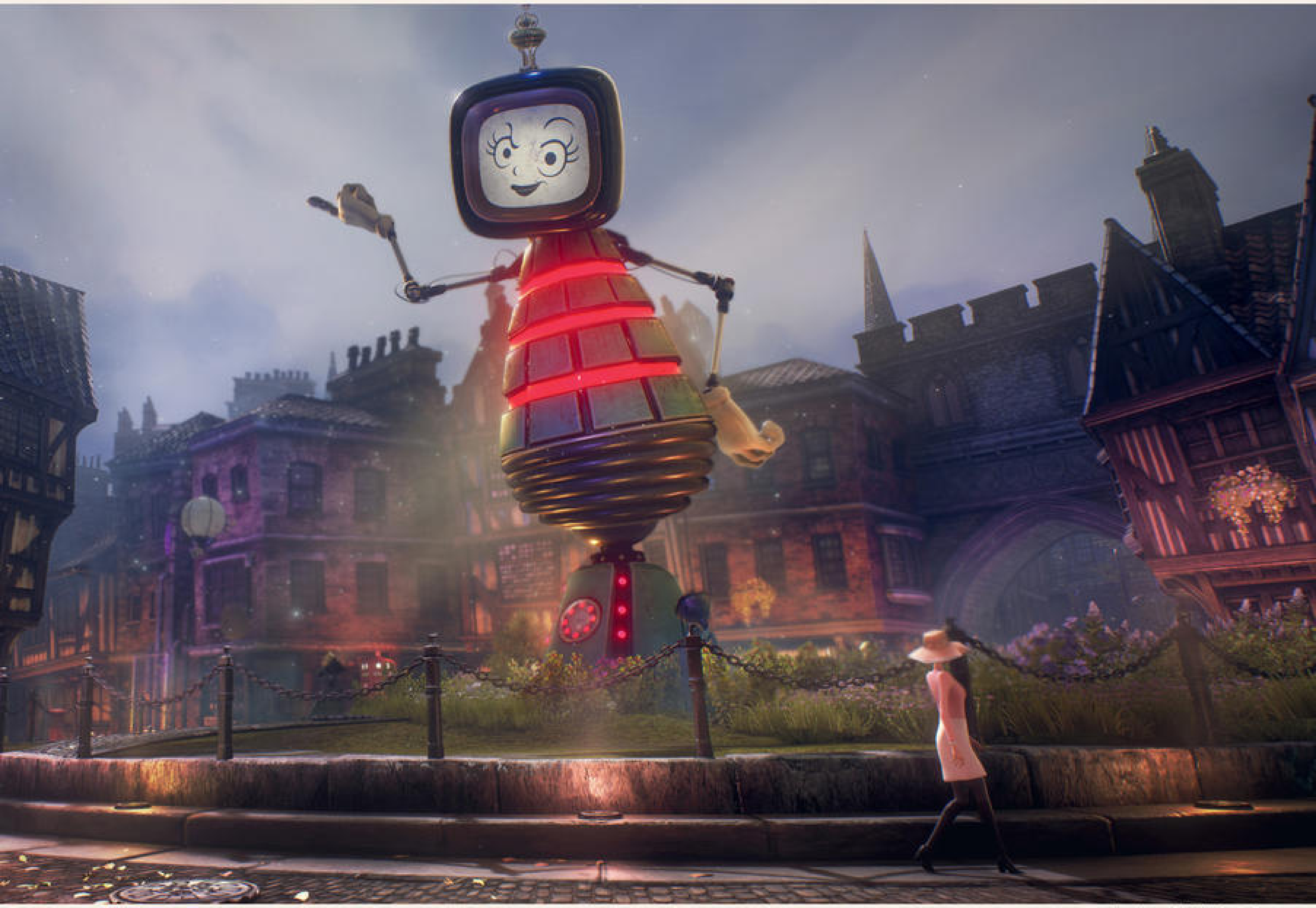
1960s Britain had its own style of science fiction, in shows like *The Prisoner*, *The Avengers*, and of course *Doctor Who*. We were excited to give Wellington Wells a Retro-Futurism all its own. Wellies are running out of resources, but spend them on over-engineered, sleek, plastic gadgets that are almost useless. The top right image is a Cheery Chap, a robot that exists to give out compliments.


VENDING MACHINE
AT YOUR SERVICE • NIGHT OR DAY!

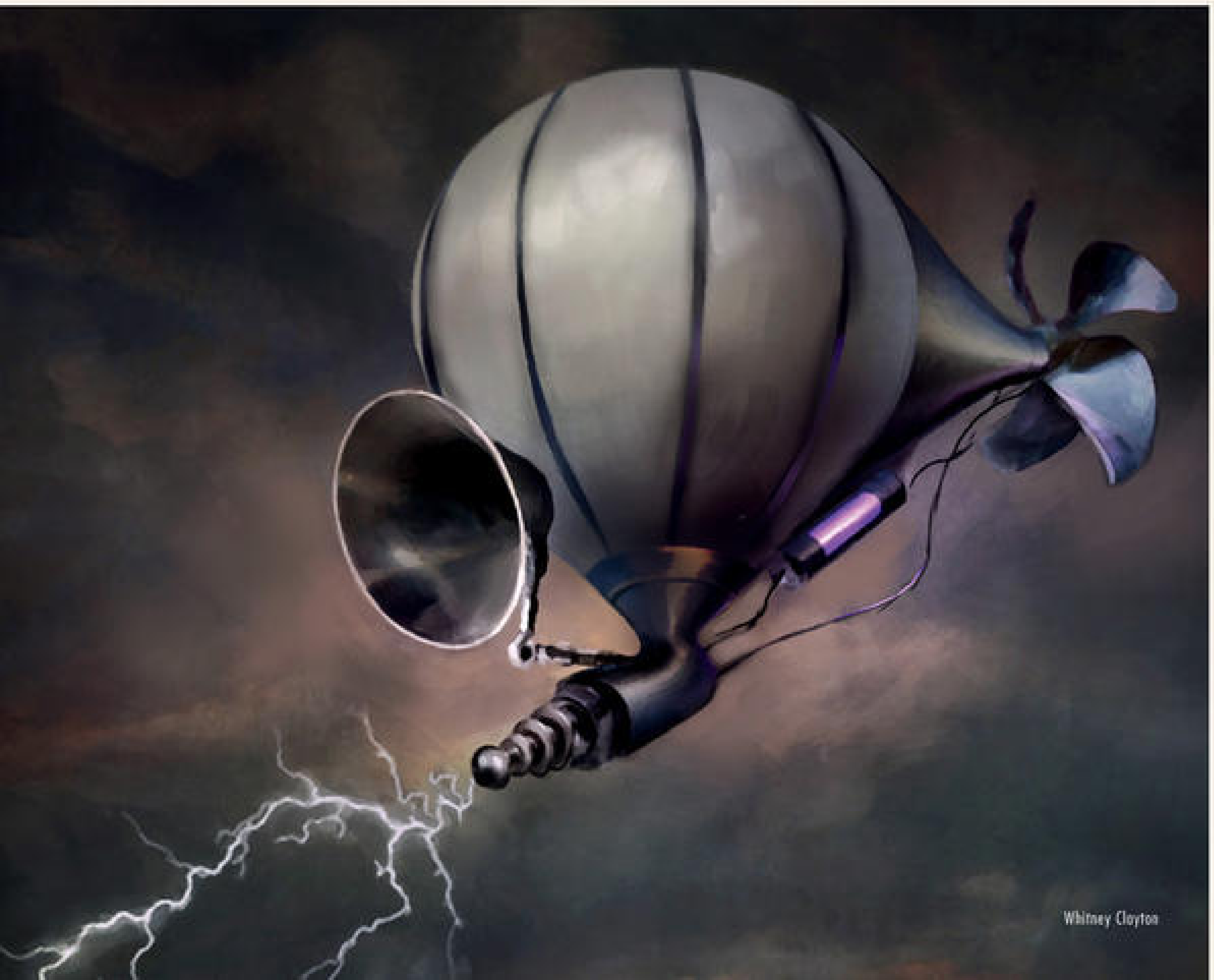
Sarah Hamilton and Guillaume Mordogo


Oliver's Office
TELEPHON

"Joy Booth" model by Tabor Noblé



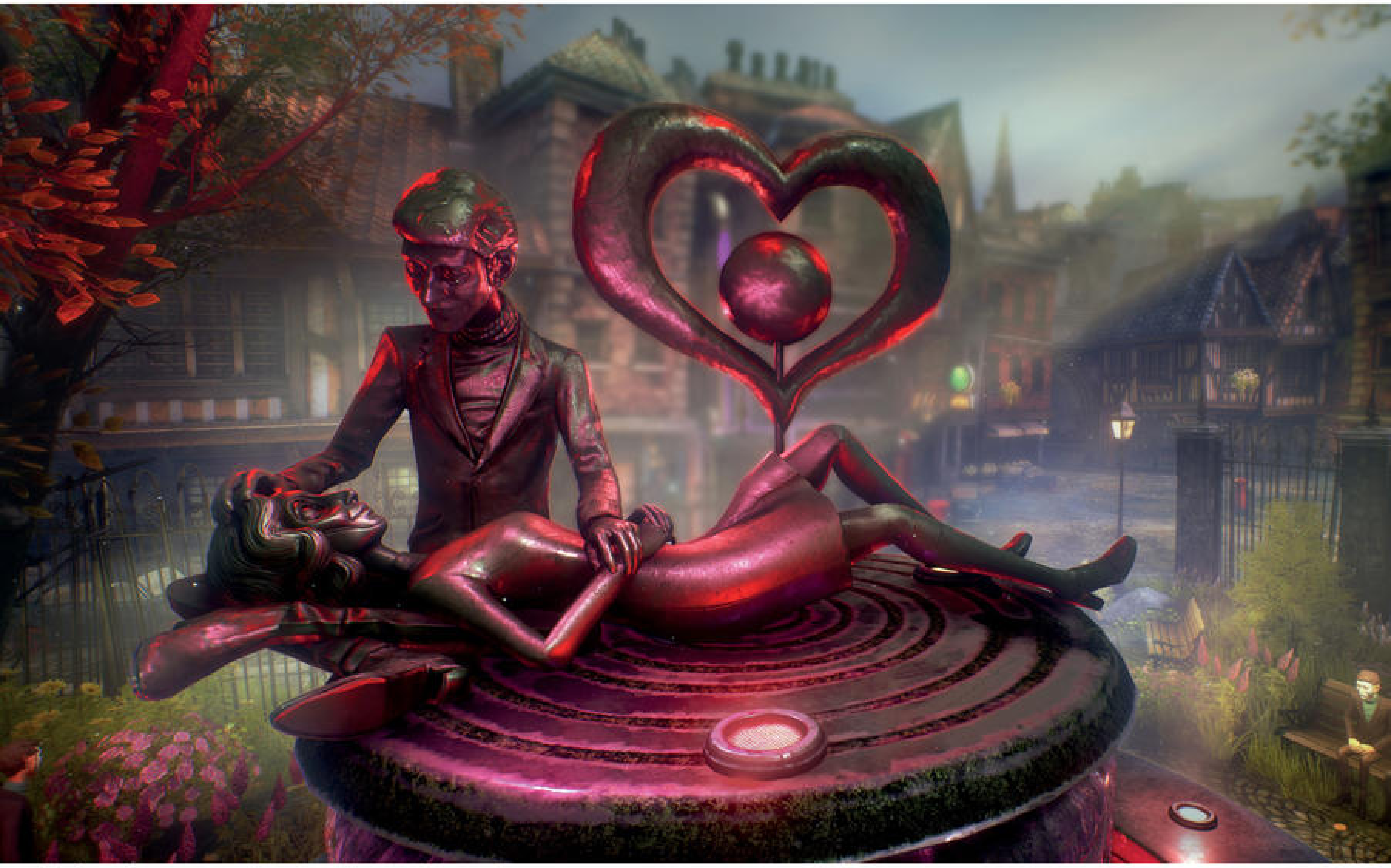
"Headmistress Robot" by Carylitz Tamez



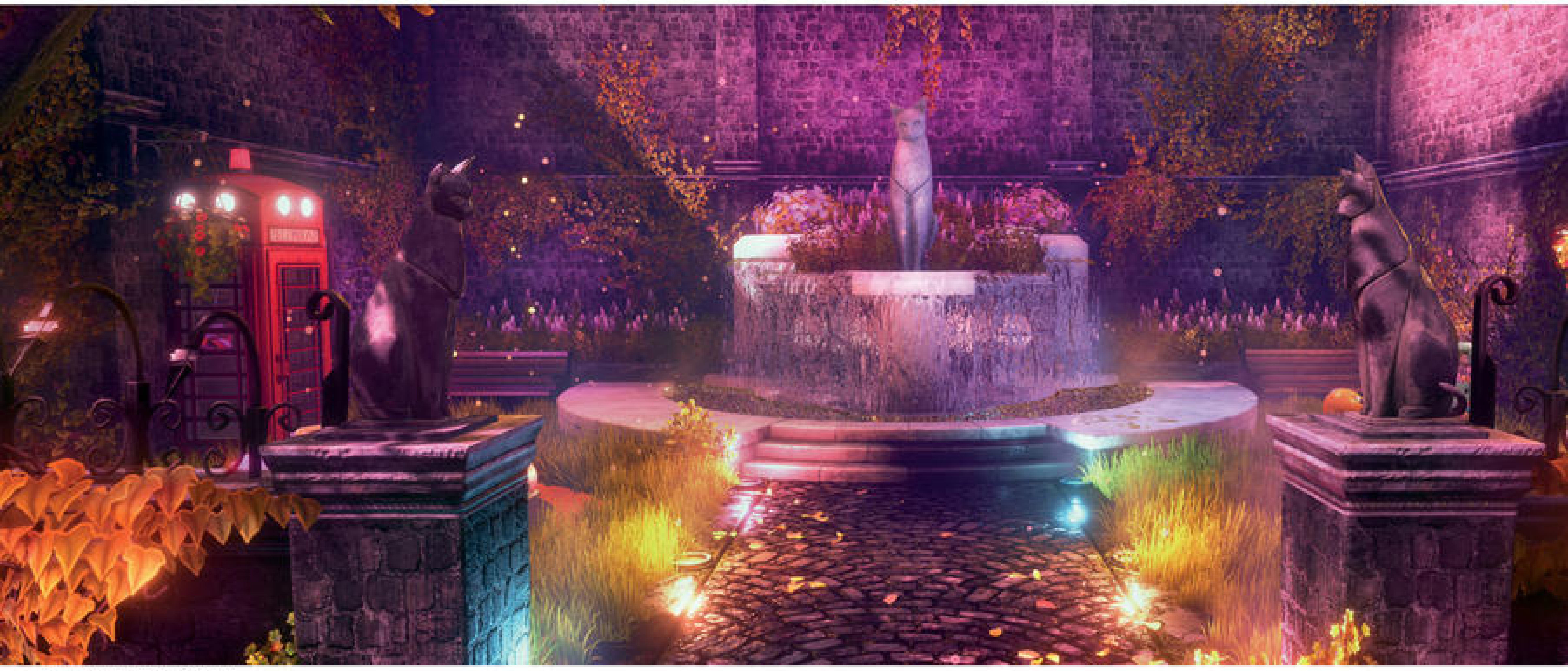
Whitney Clayton

Technology in Wellington Wells is designed to ensure that you're happy. Sometimes the tech is friendly, like the Mood Booths — classic English red phone booths converted into Joy dispensers. Other inventions are more menacing: the Peepers, for instance, were inspired by the ominous "Rover" from the *The Prisoner*. The designs are intentionally silly and kitschy, as if they come from a BBC set with a limited budget. One of the key rules we made when conceptualizing the technology was that its actions could not be too magical or sophisticated. It had to feel like something that could have been invented in the '60s.

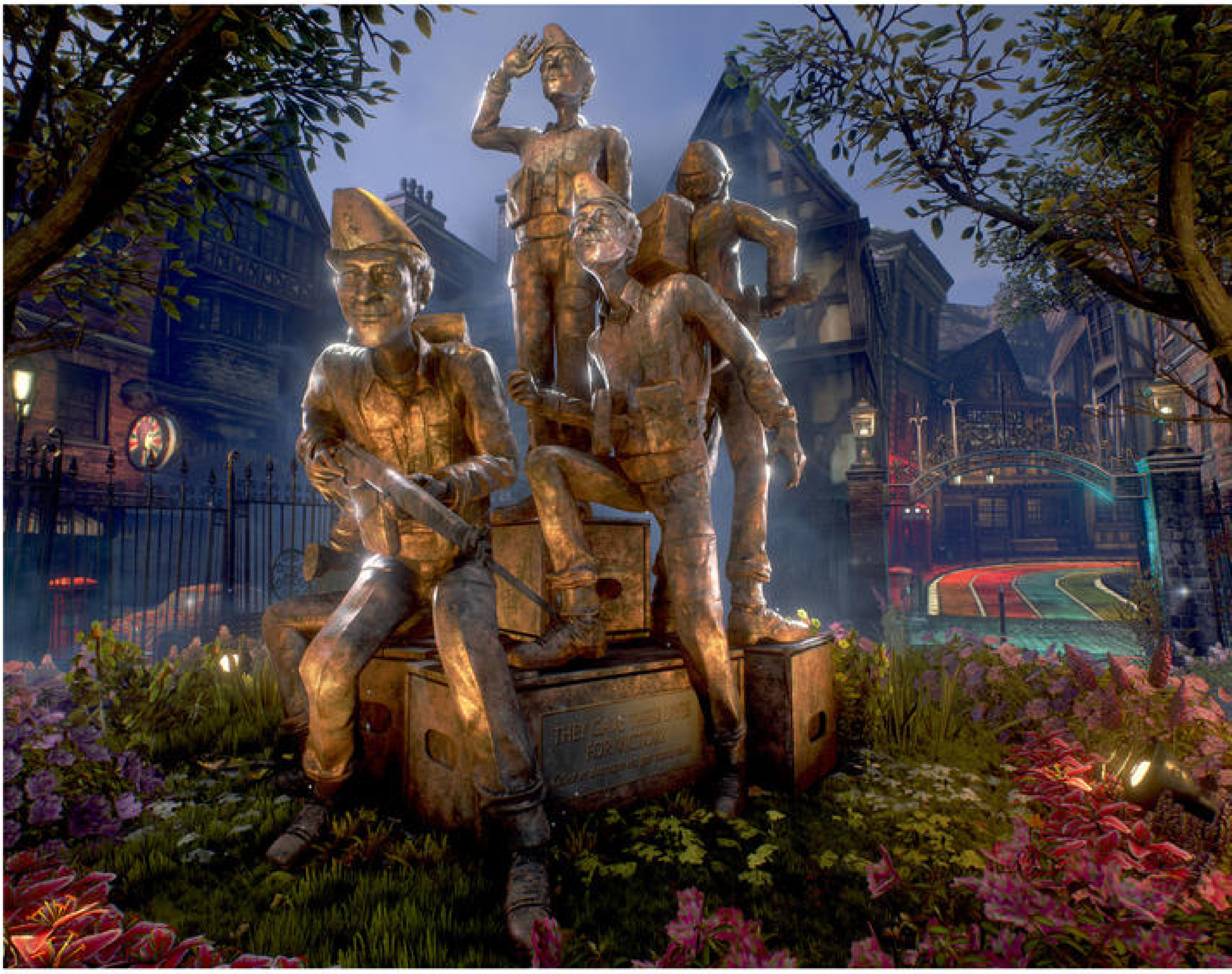
Parks and Statues



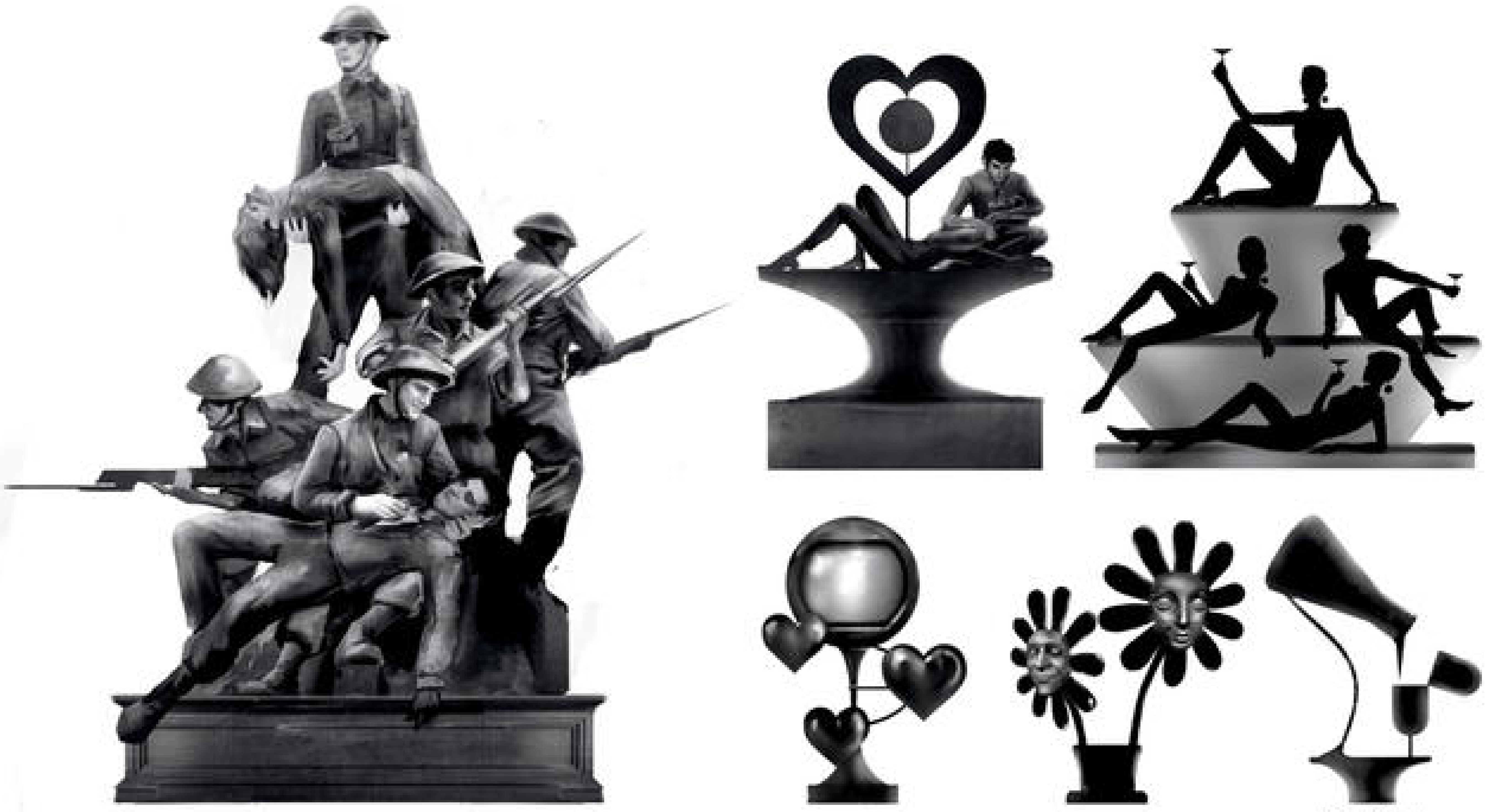
Corylitz Tomez



Emmanuel Lauzon and Corylitz Tomez



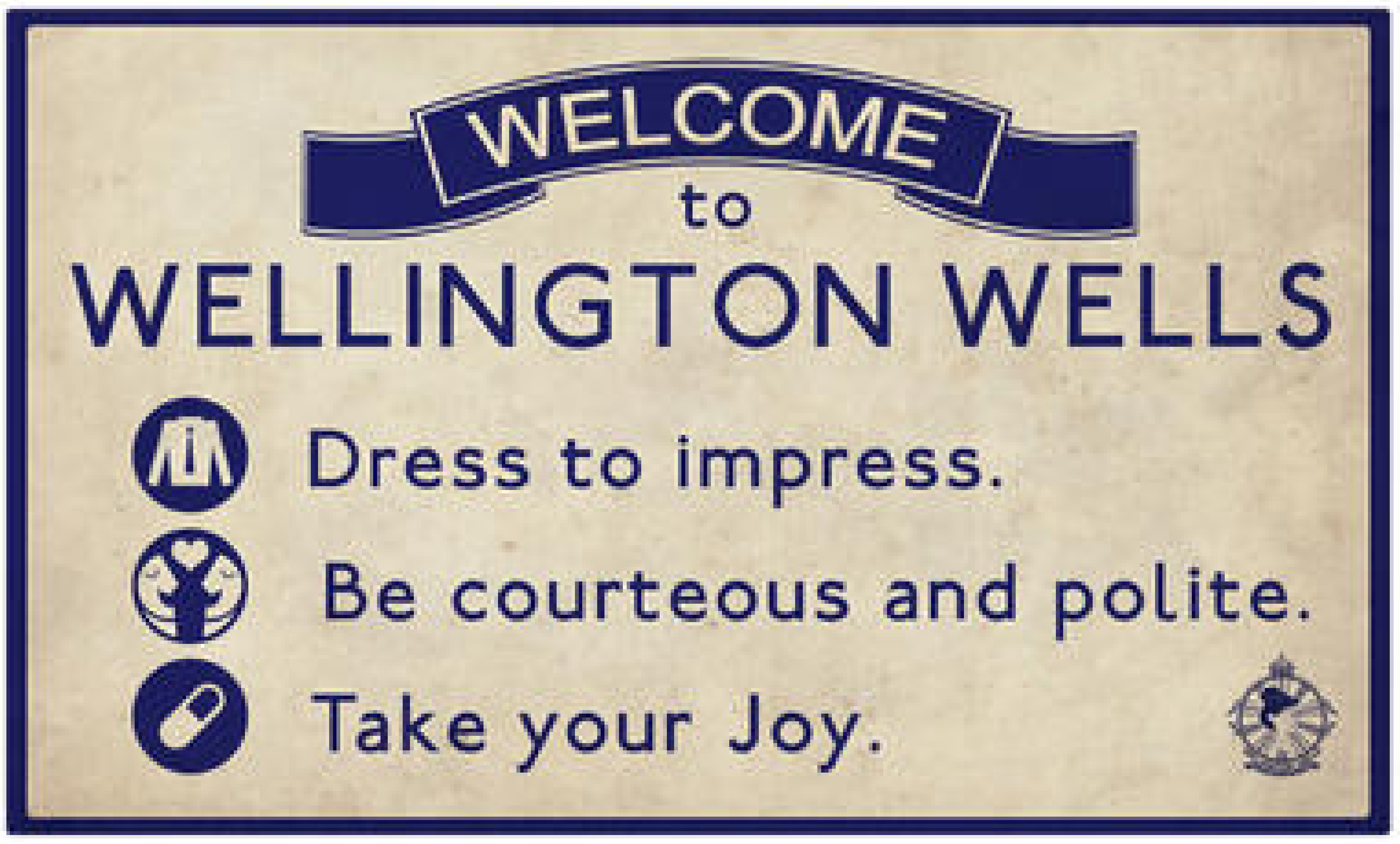
Corylitz Tomez

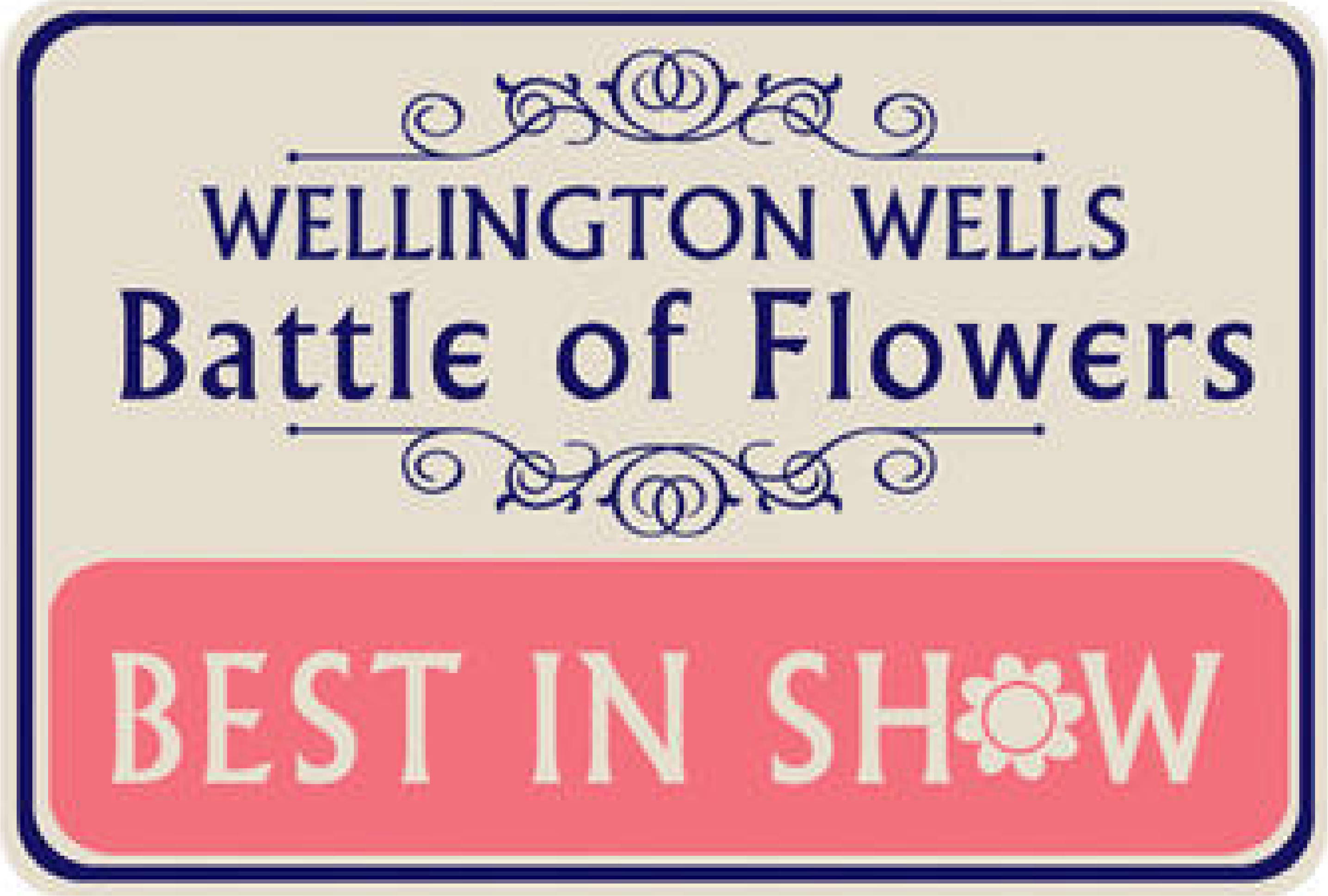


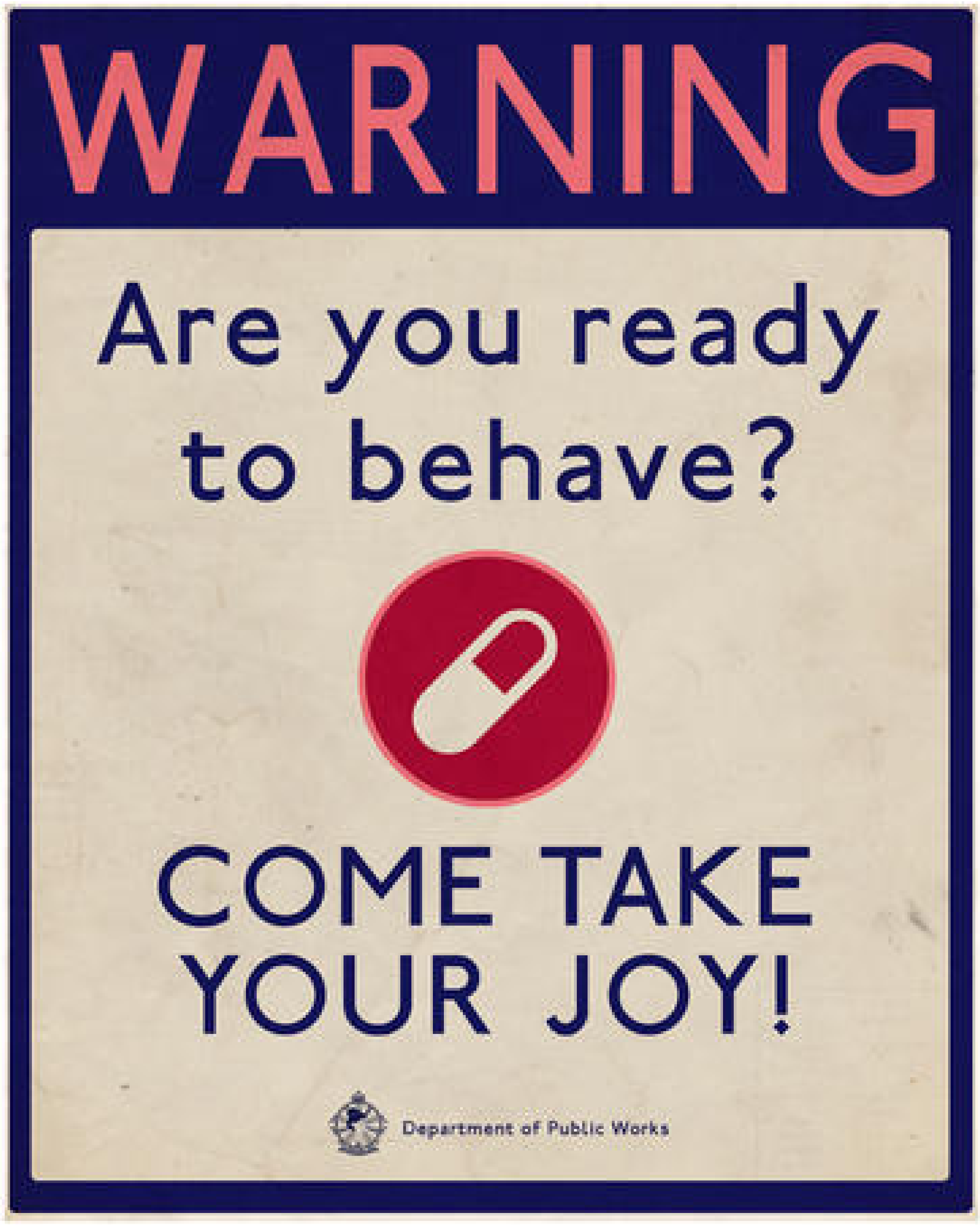
Whitney Clayton

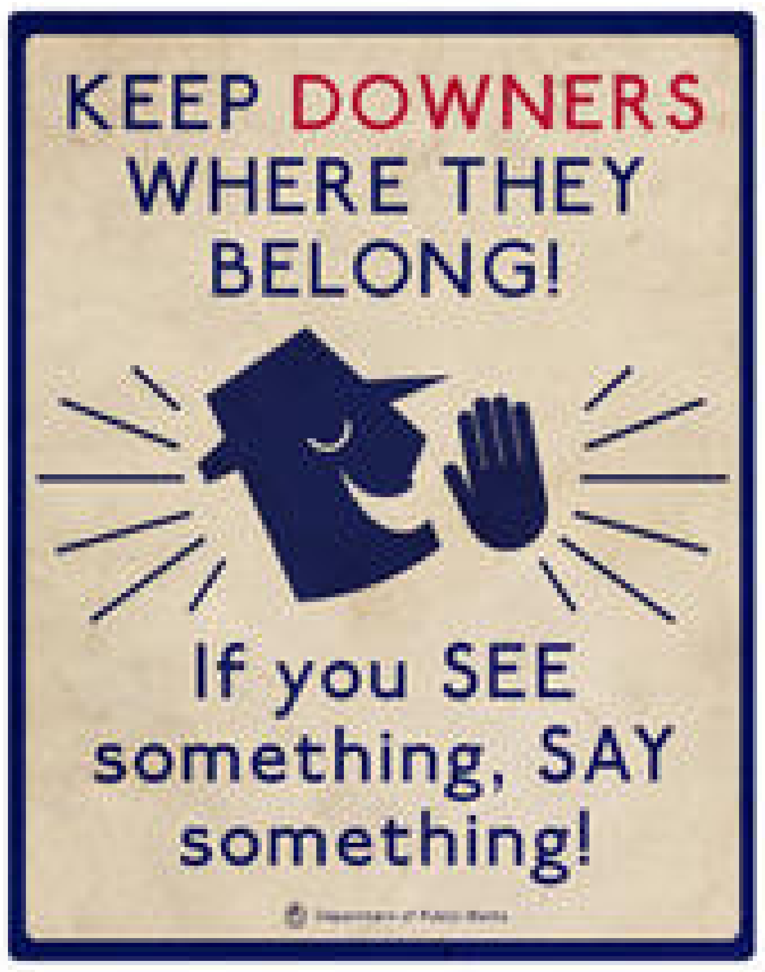
Wellies love their parks, whether for cloud watching or playing on the mechanical kiddie scooter ride. The hand-crafted Village parks were one of the few exteriors that the art team could control, so we pushed the sparkly, happy, 1960s atmosphere.

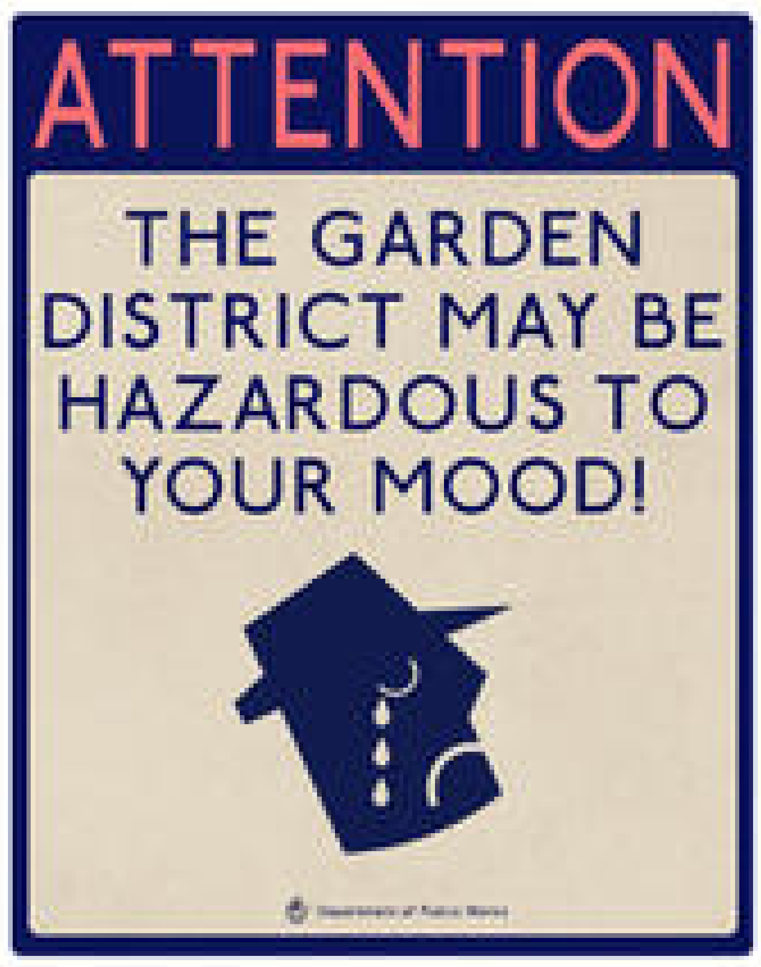
Village Signage

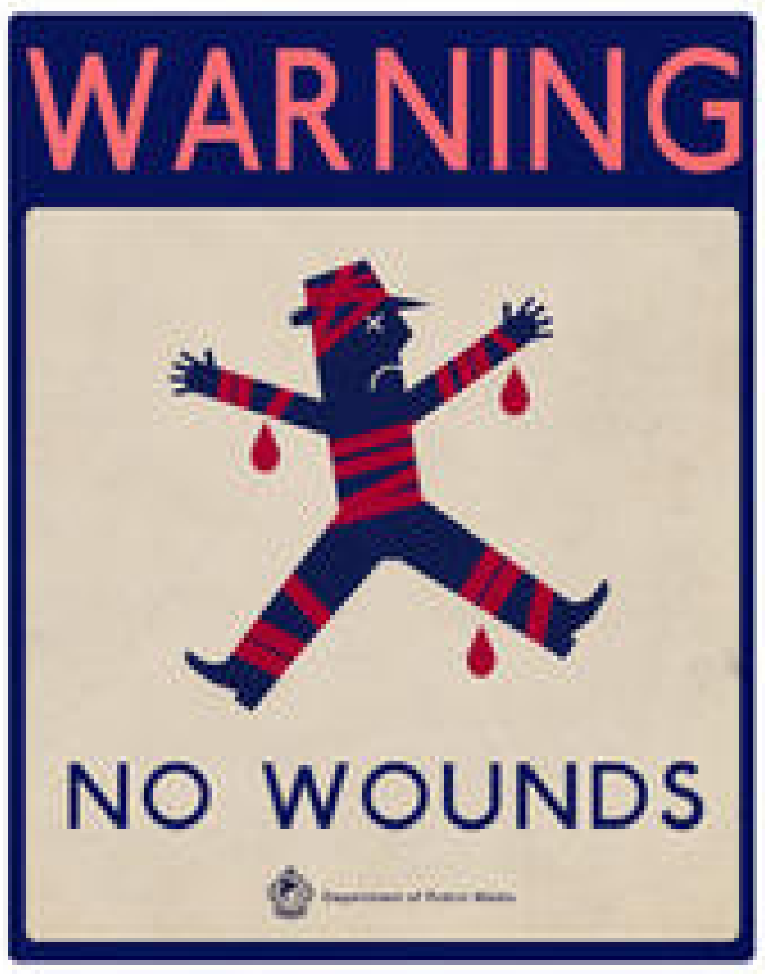

WELCOME
to
WELLINGTON WELLS
Dress to impress.
Be courteous and polite.
Take your Joy.

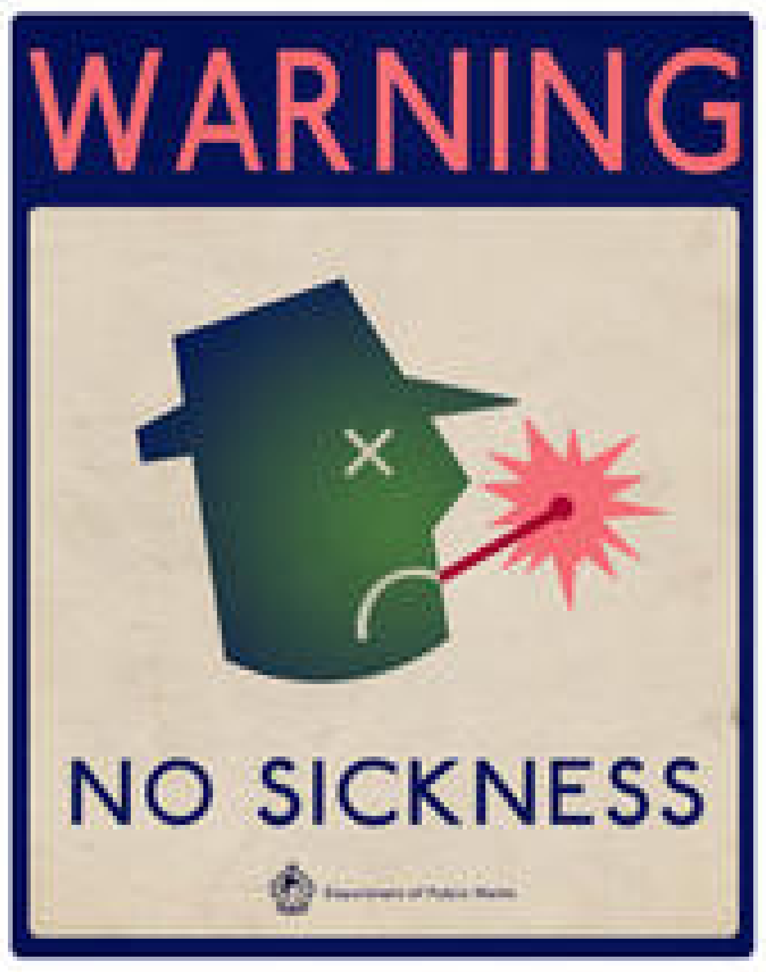

WELLINGTON WELLS
Battle of Flowers
BEST IN SHOW

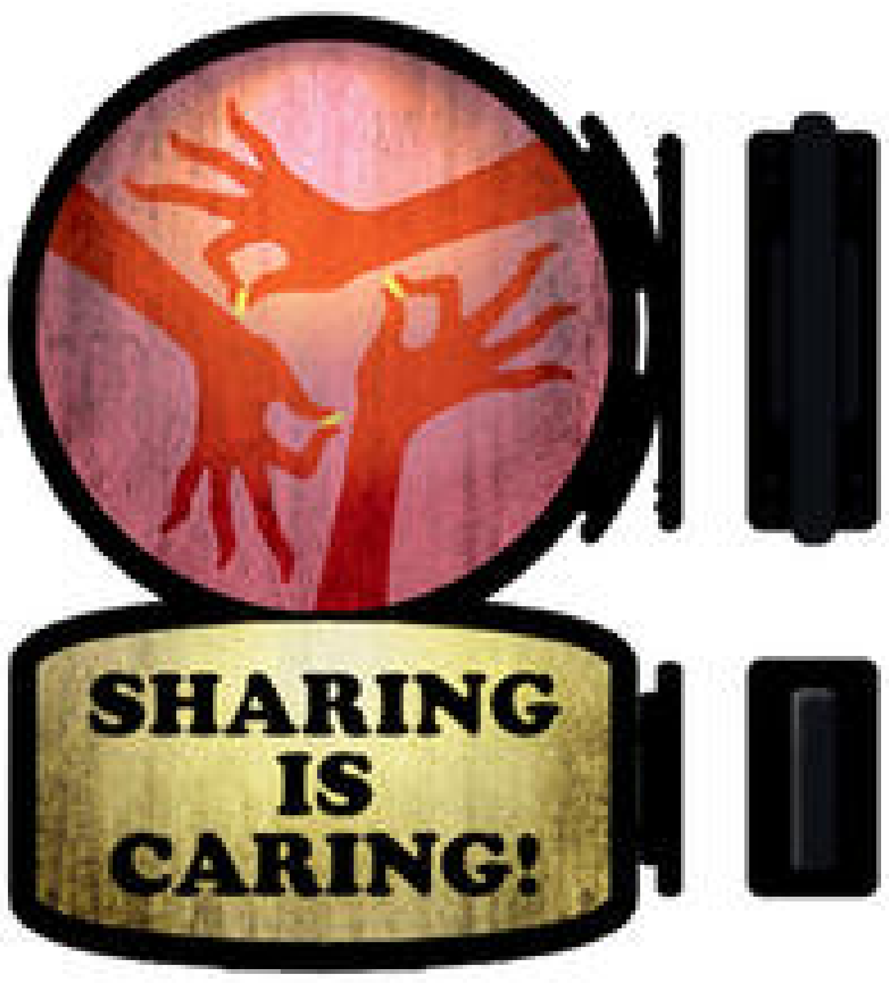

WARNING
Are you ready to behave?
COME TAKE YOUR JOY!
Department of Public Works

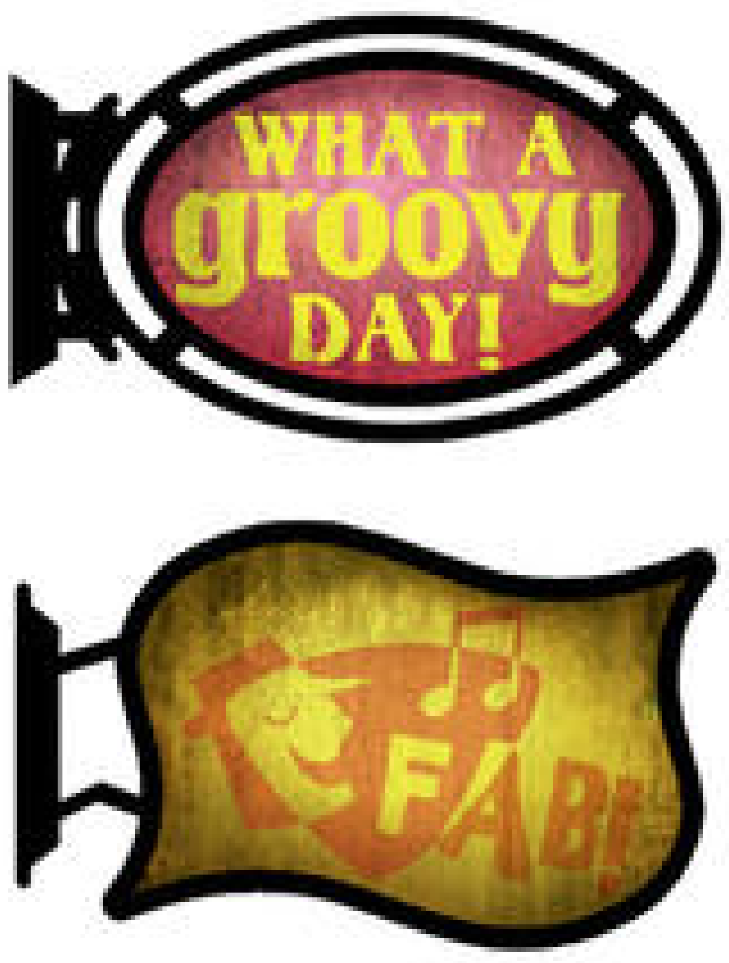

KEEP DOWNERS WHERE THEY BELONG!
If you SEE something, SAY something!

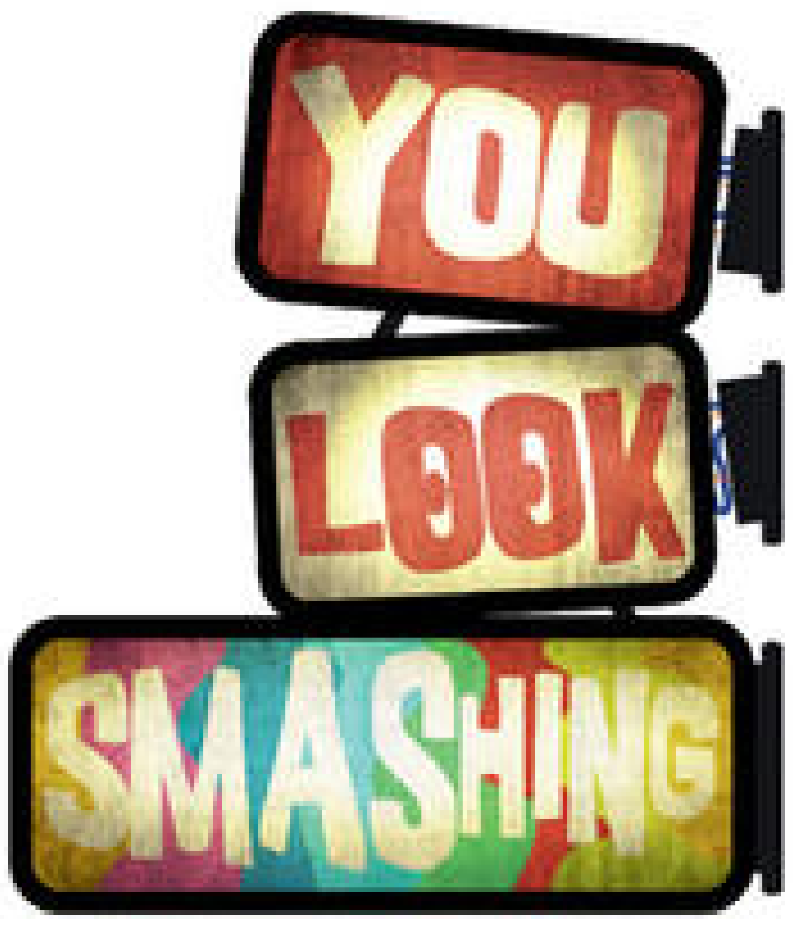

ATTENTION
THE GARDEN DISTRICT MAY BE HAZARDOUS TO YOUR MOOD!


WARNING
NO WOUNDS

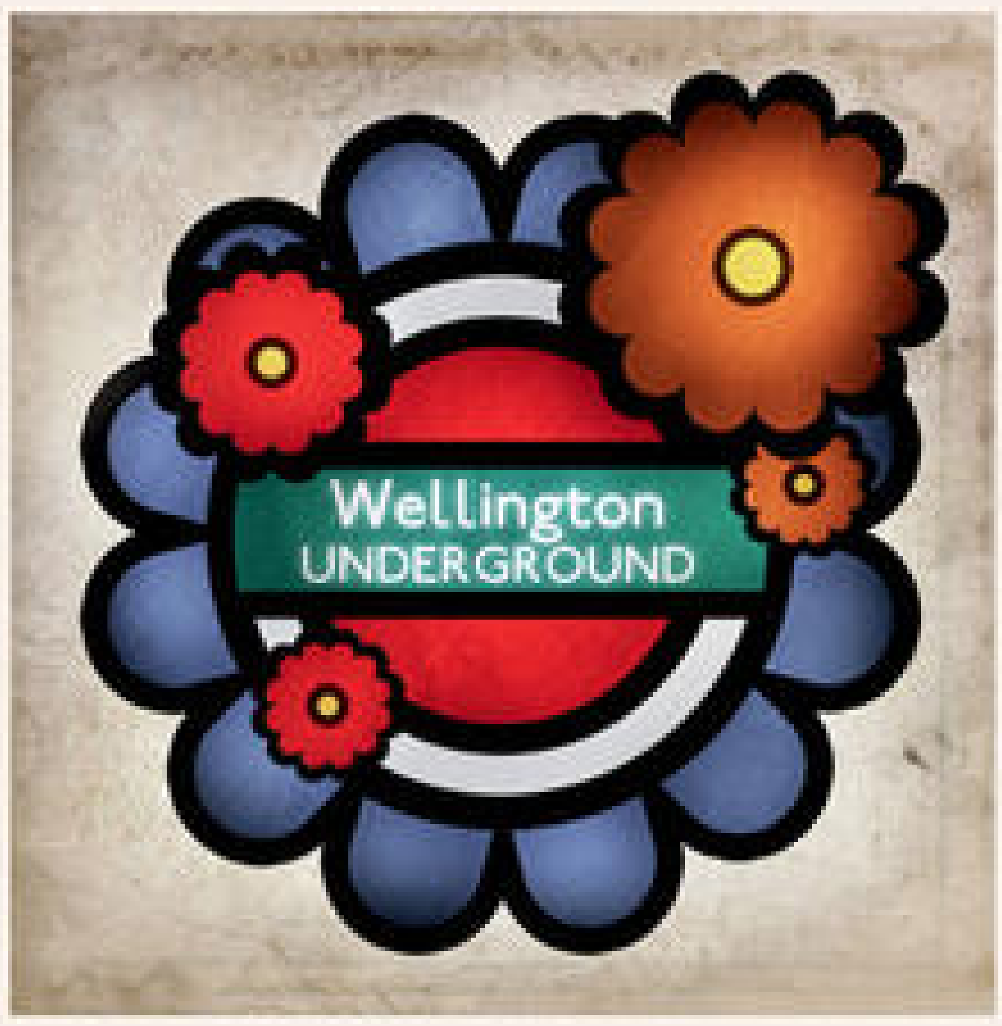

WARNING
NO SICKNESS

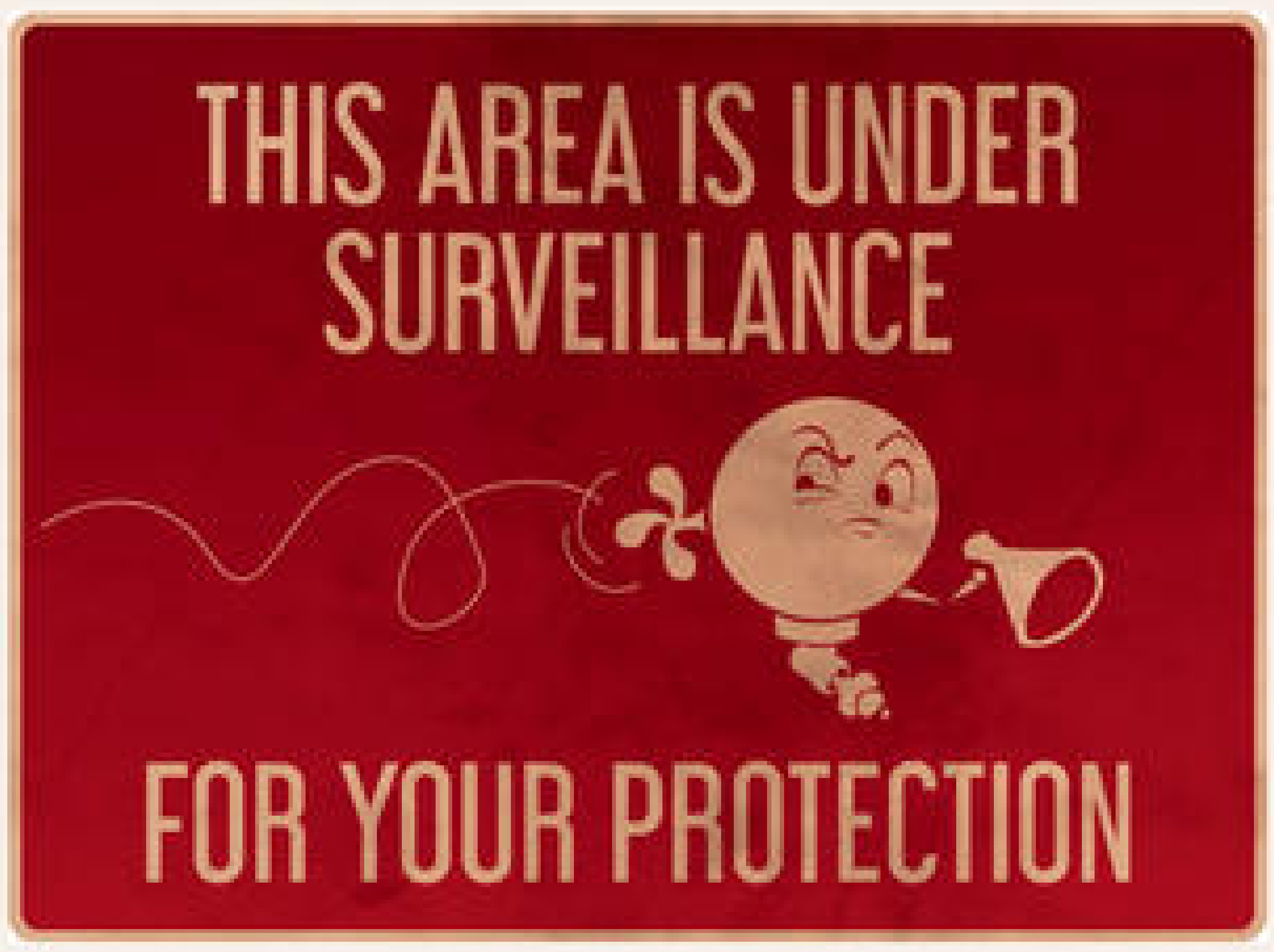

SHARING IS CARING!

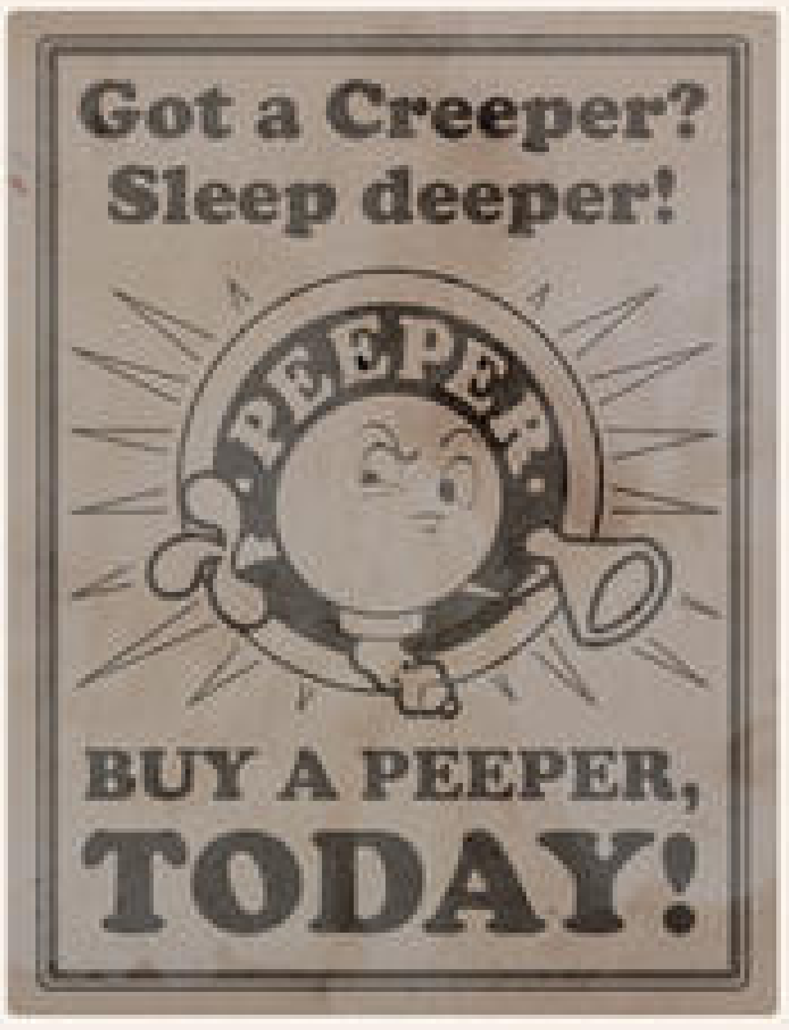

WHAT A groovy DAY!
FAB!

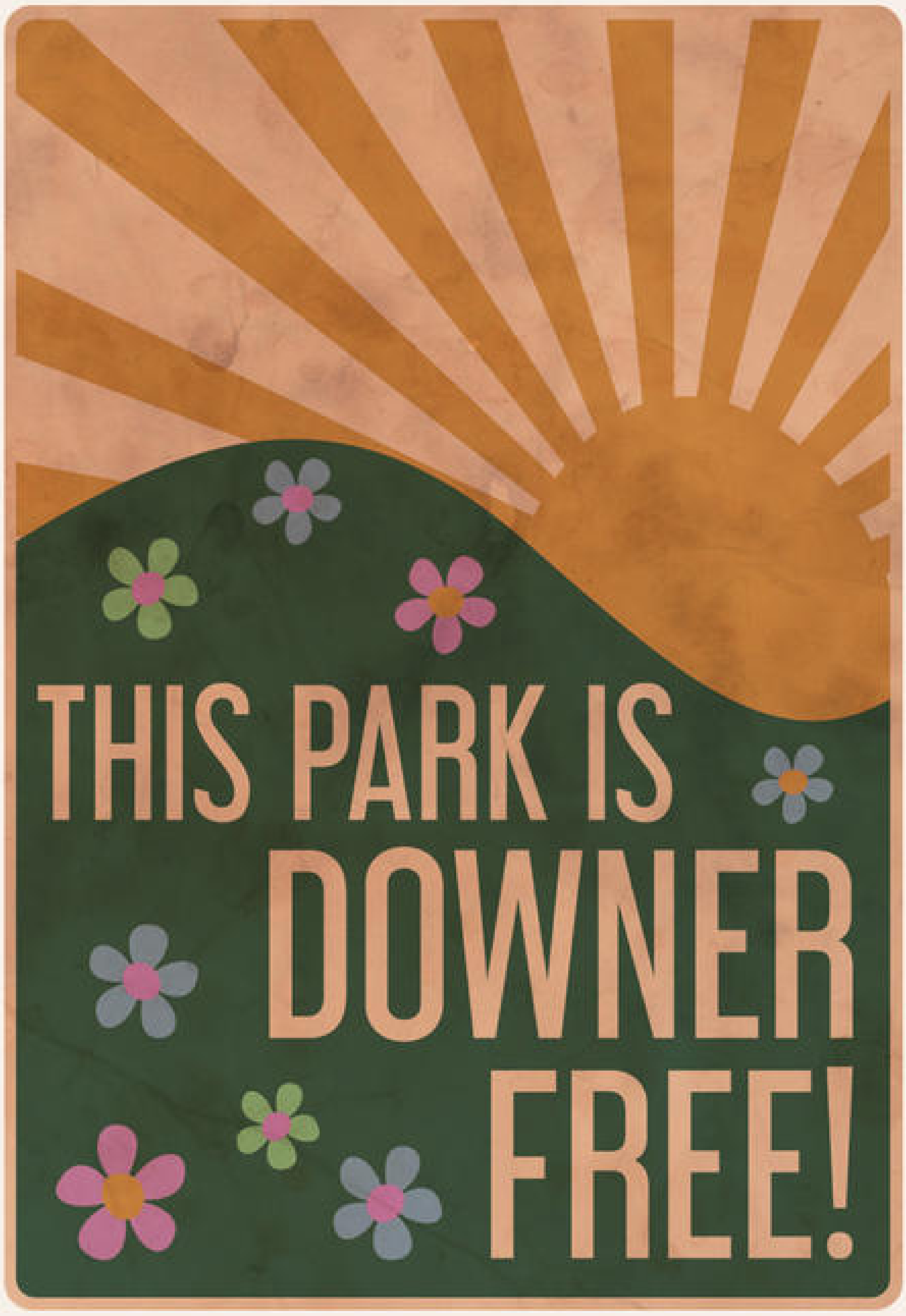

YOU
LOOK
SMASHING

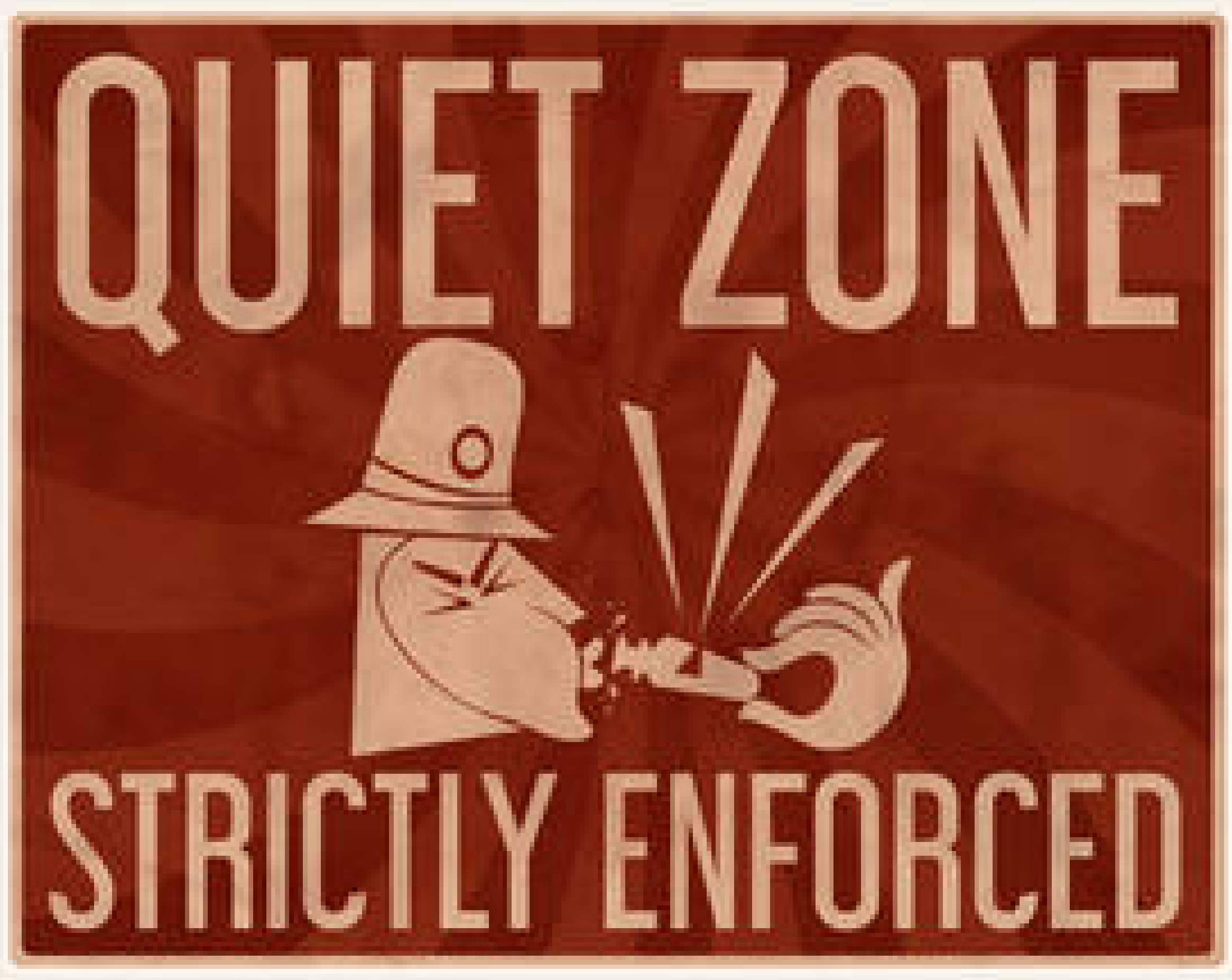
One side effect of Joy is that Wellies have trouble remembering things, so signage is very important to them. Municipal reminders keep them doing just what they should be doing!

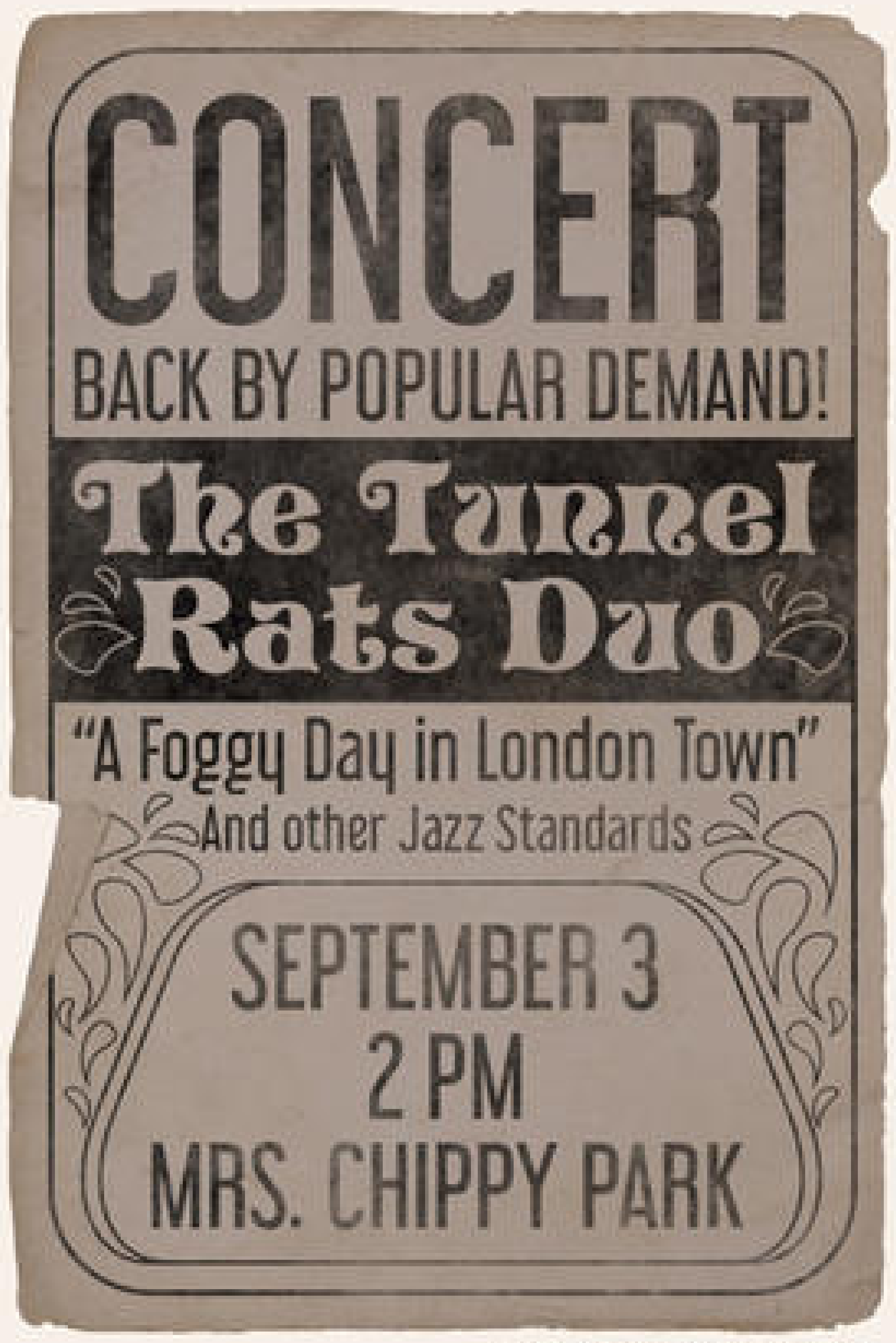

Wellington
UNDERGROUND


THIS AREA IS UNDER SURVEILLANCE
FOR YOUR PROTECTION


Got a Creeper? Sleep deeper!
PEEPER
BUY A PEEPER, TODAY!


THIS PARK IS DOWNER FREE!

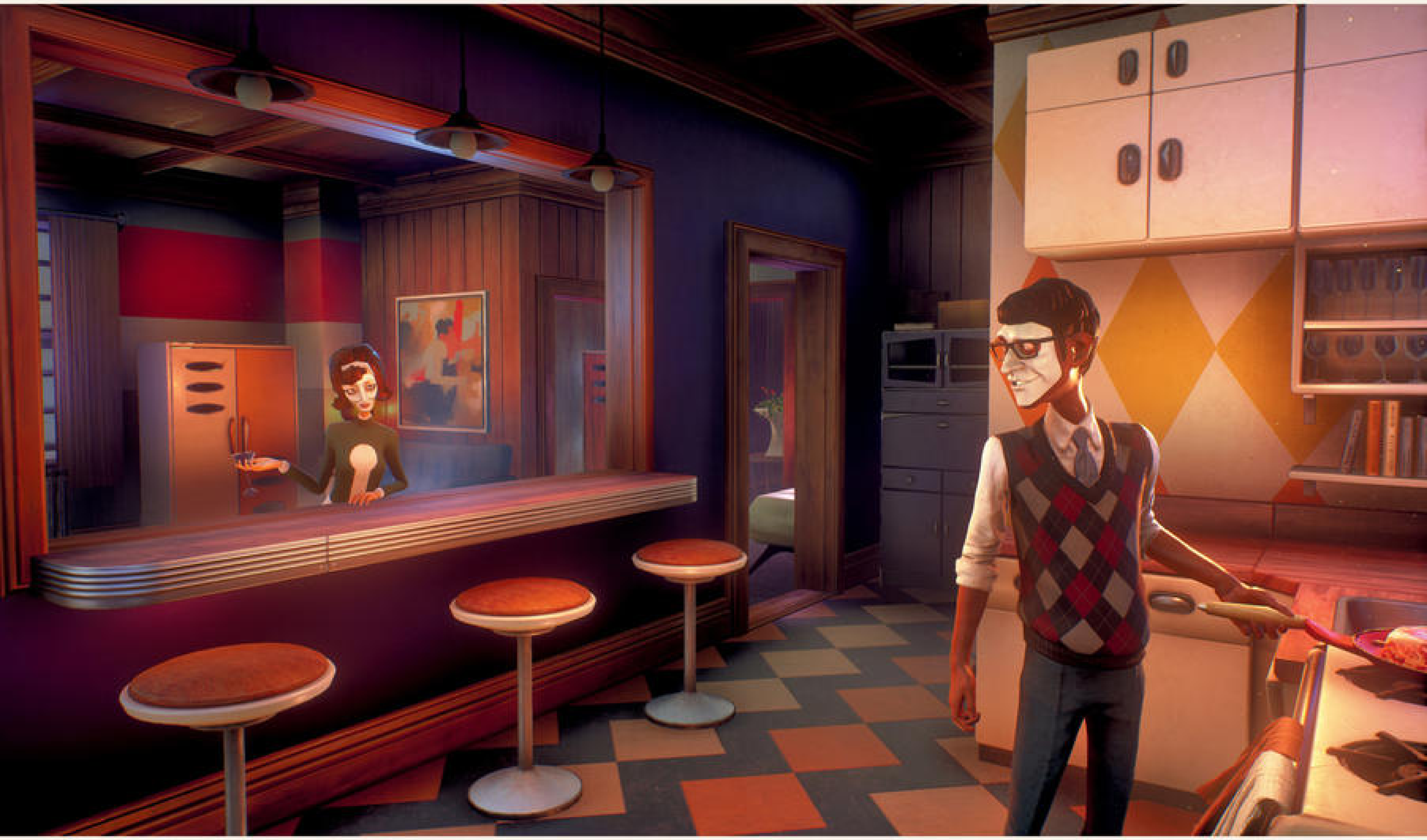

QUIET ZONE
STRICTLY ENFORCED


CONCERT
BACK BY POPULAR DEMAND!
The Tunnel Rats Duo
"A Foggy Day in London Town"
And other Jazz Standards
SEPTEMBER 3
2 PM
MRS. CHIPPY PARK

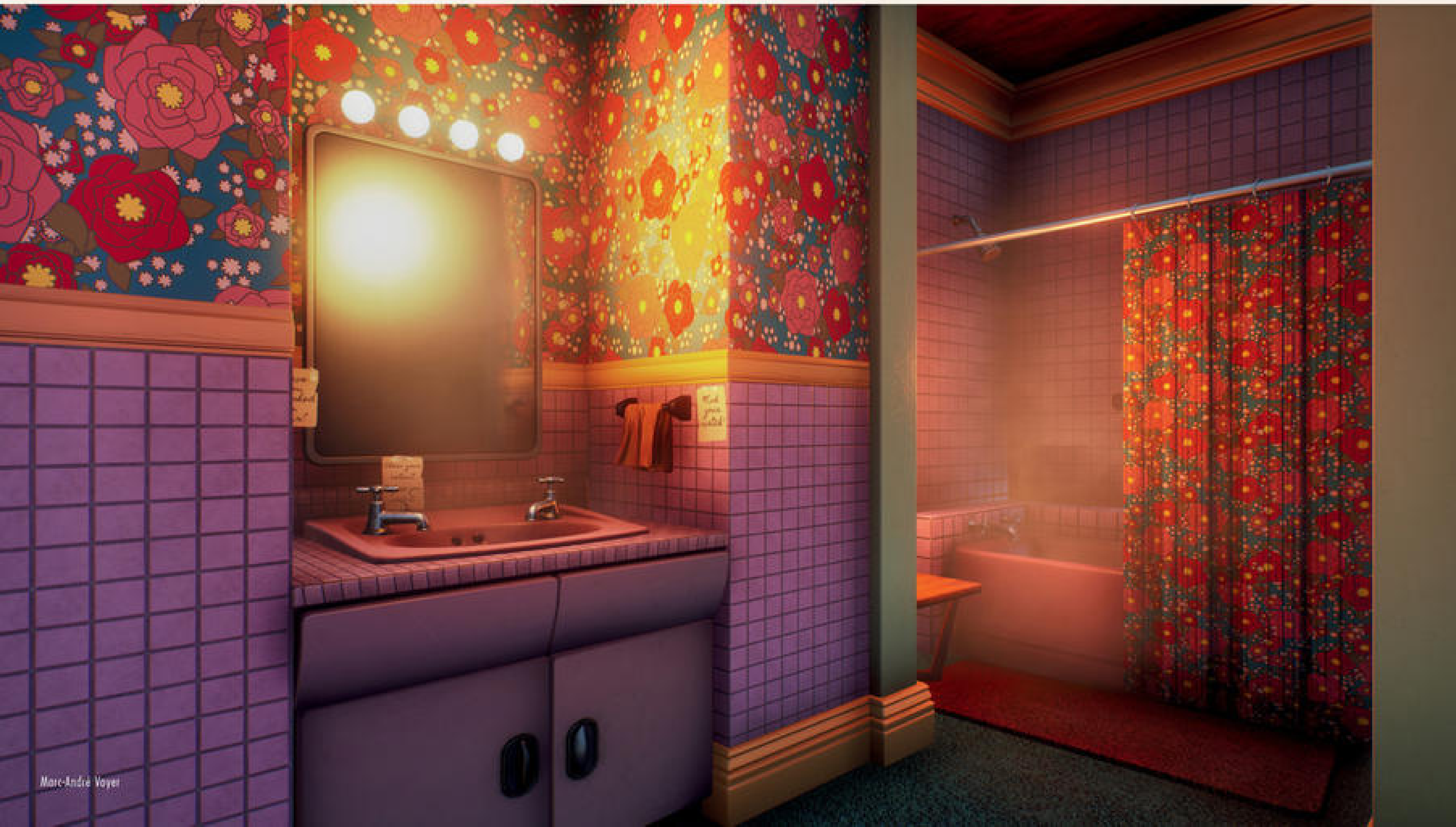
All art on this spread by Sarah Hamilton

Our artists worked closely with our writers to design all the propaganda and advertisements. 2D artist Sarah Hamilton had to absorb the palettes, compositions, fonts, and shapes of the period to recreate signage that felt authentic.

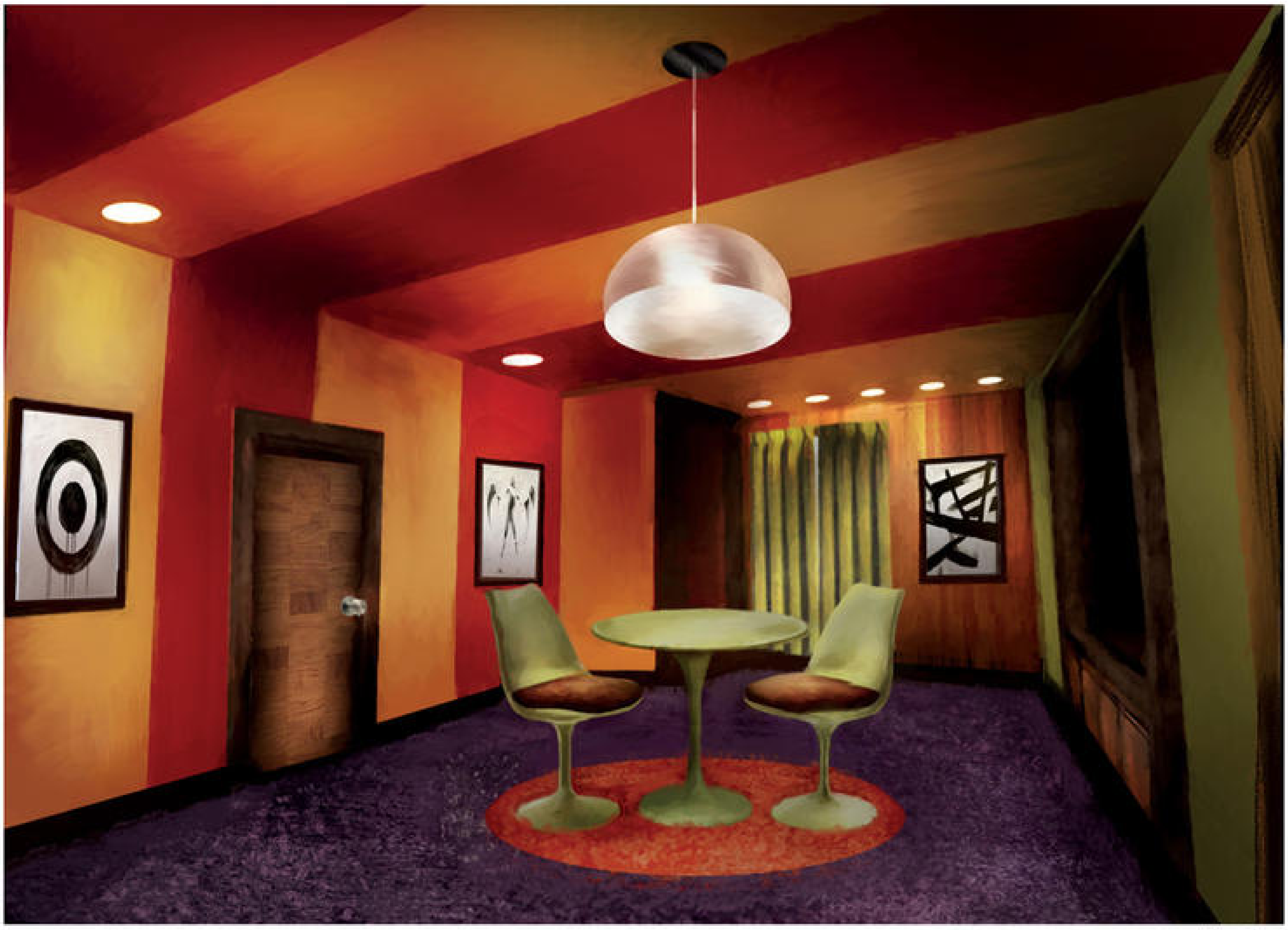
Interiors



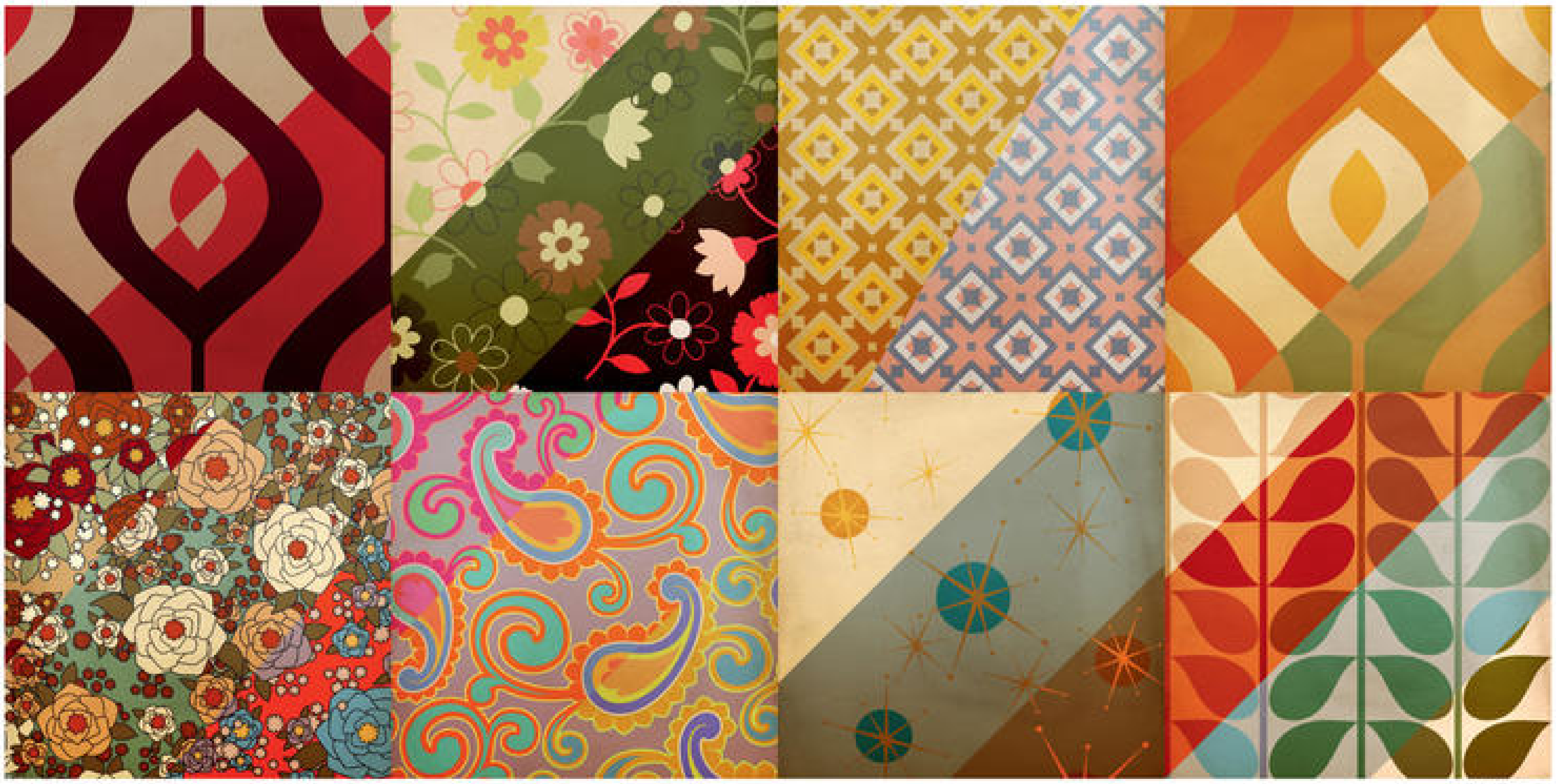
Level art by Marc-André Vayer, characters by Tito Belgrave, character pose by Jean-Richard Beaudry



Marc-André Vayer

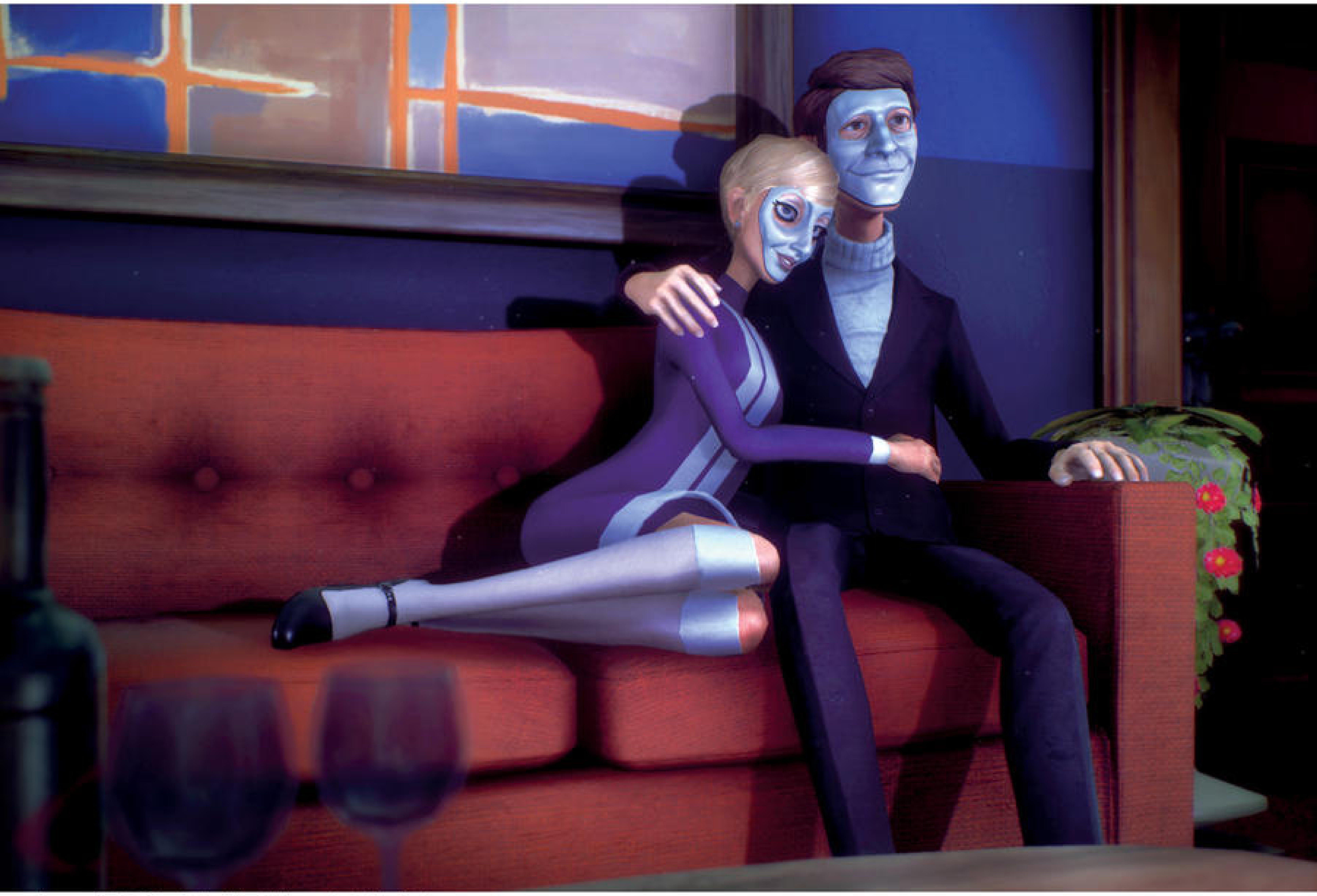


Whitney Clayton

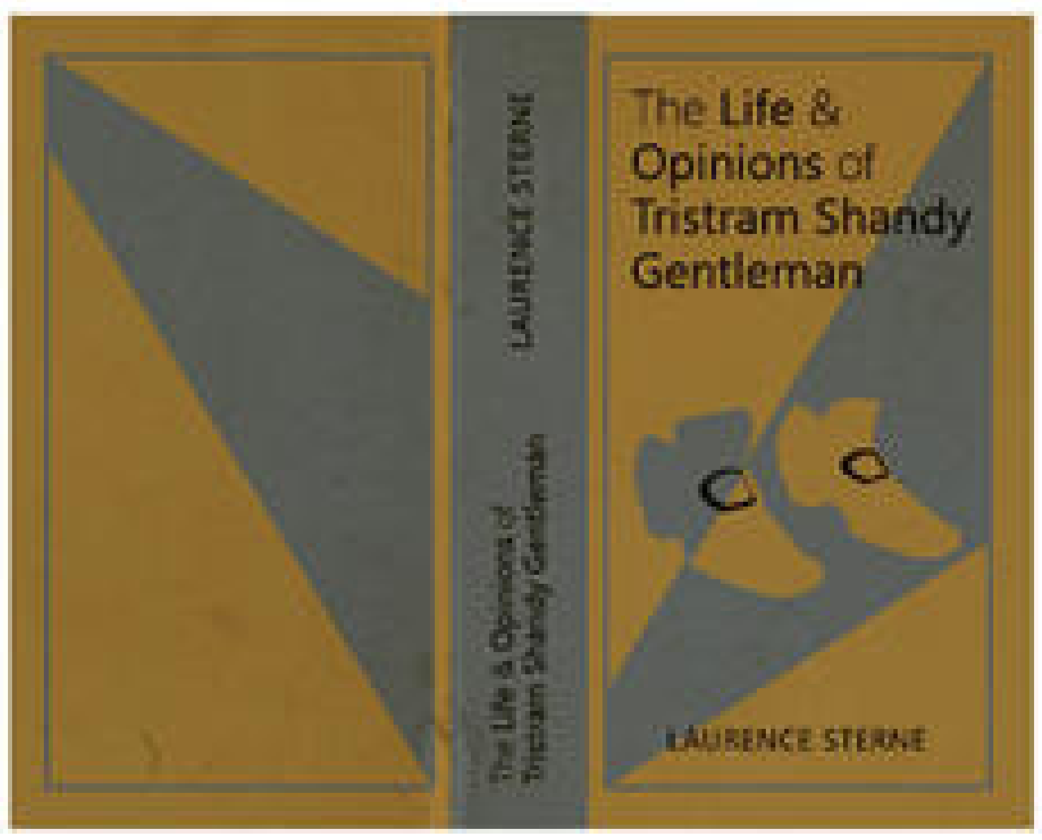


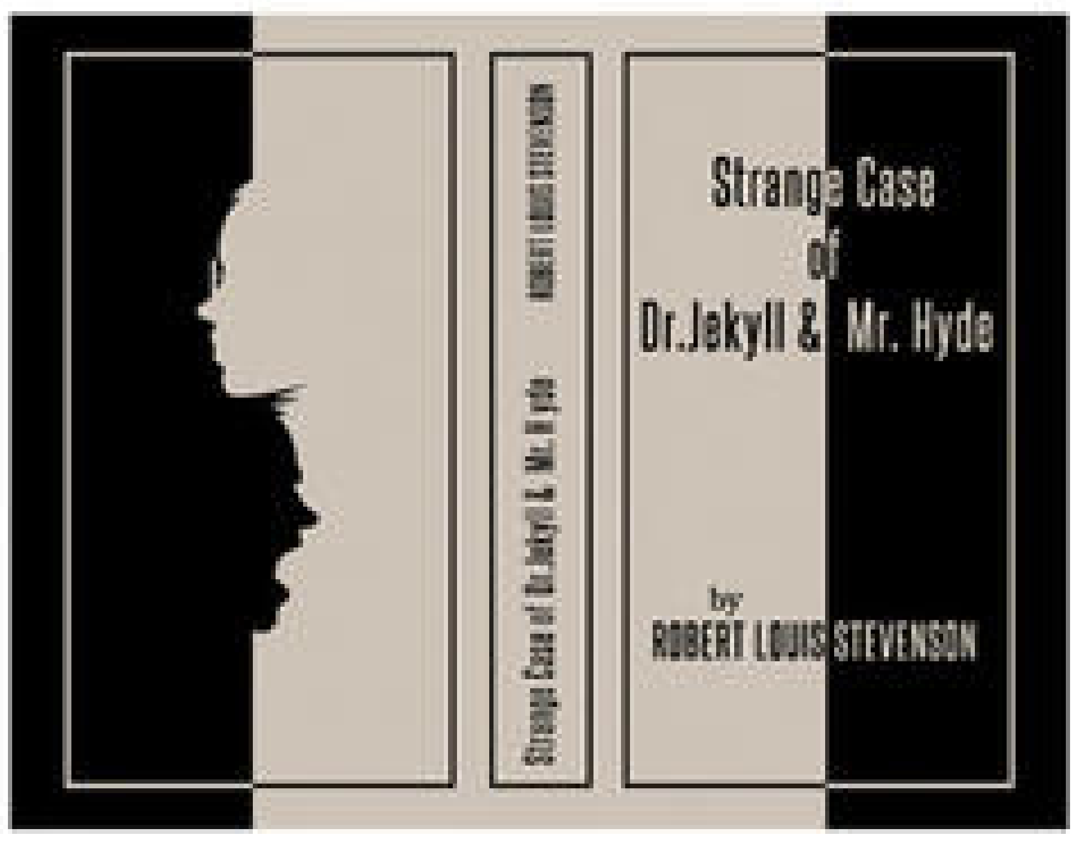
Sarah Hamilton

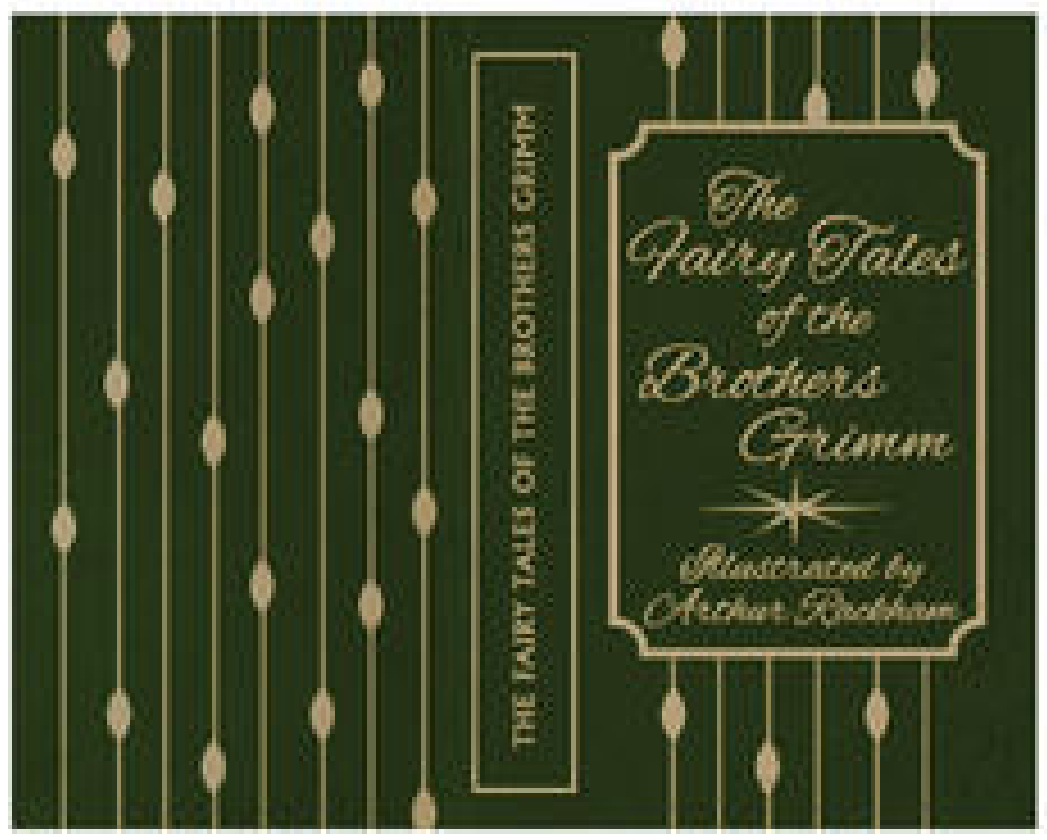
Although we experimented with procedurally generated interiors, we ran into technical complications, so we decided to hand craft all the interiors. This meant the artists and designers had complete control. We went with a look that was heavily inspired by the Mid-Century Modern style, with bright colours and sleek, simple designs. We used geometric patterns in '60s palettes of orange, olive greens, and browns, along with wooden accents like faux wood paneling and slick wooden upholstery frames. This look symbolizes the Wellies' sensibilities: forward thinking, stylish, and simplistic. The interiors also reflect the 1960s rejection of the old. Wellies plastered and wallpapered over their old lives, but if you look in their closets you'll find vestiges of the old wallpaper and cast-off antiques. Sarah Hamilton designed the wallpaper to be simple and pared down, referring to a classic Mid-Century design. Wellies have replaced traditional paintings with modern art.

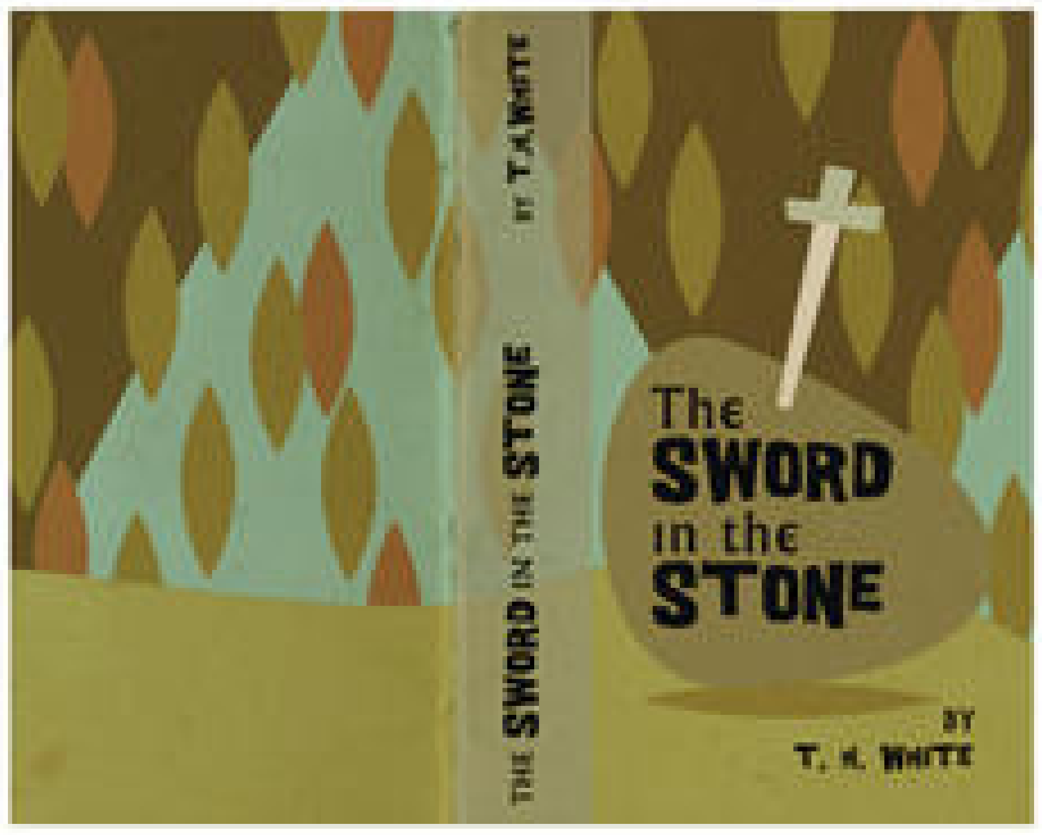


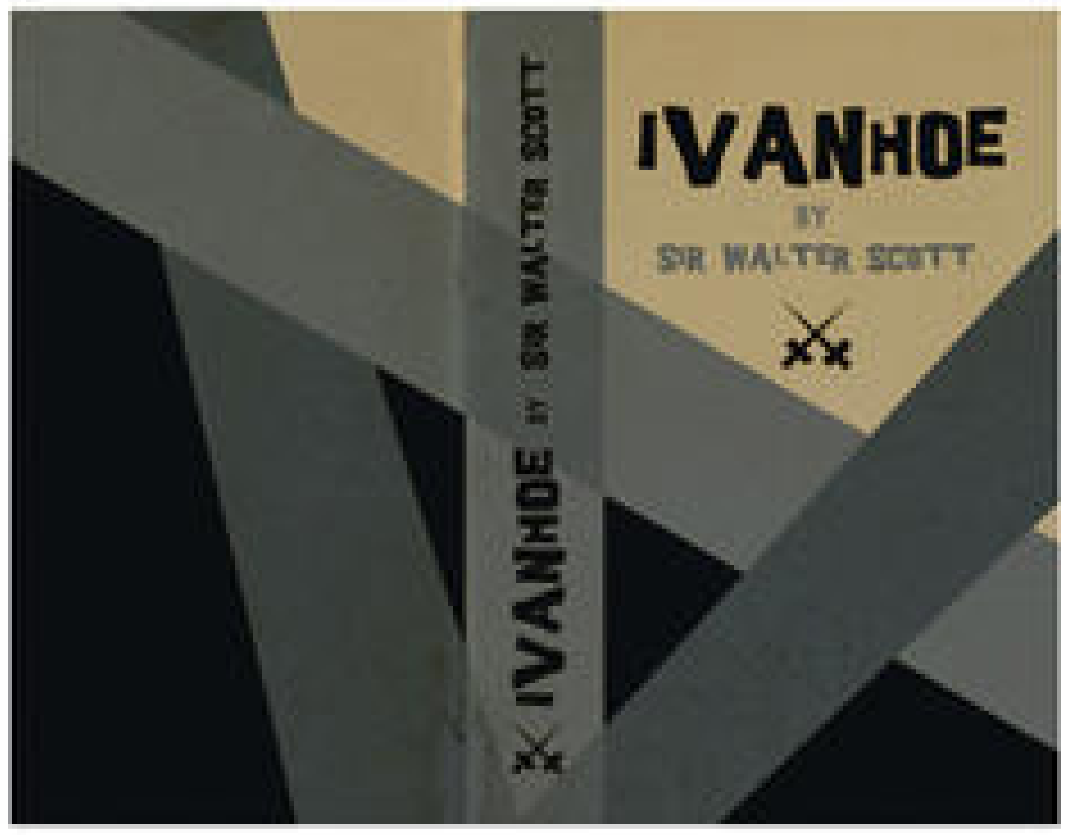
Character models by Tito Belgrave, level art by Marc-André Voyer, pose by Jean-Richard Beaudry

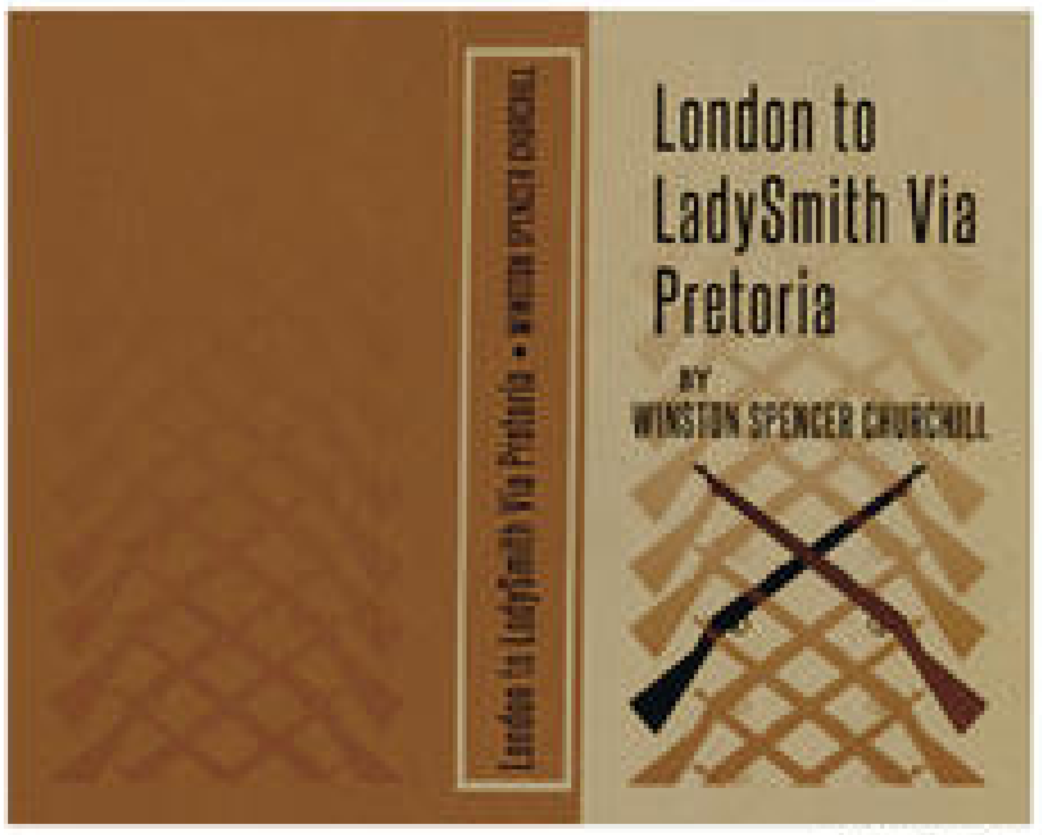

The Life & Opinions of Tristram Shandy Gentleman
LAURENCE STERNE
The Life & Opinions of Tristram Shandy Gentleman
LAURENCE STERNE


Strange Case of Dr.Jekyll & Mr. Hyde
by
ROBERT LOUIS STEVENSON
Strange Case of Dr.Jekyll & Mr. Hyde
ROBERT LOUIS STEVENSON


THE FAIRY TALES OF THE BROTHERS GRIMM
The Fairy Tales of the Brothers Grimm
Illustrated by Arthur Rackham


THE SWORD IN THE STONE BY T.H.WHITE
The SWORD in the STONE
BY
T. H. WHITE


IVANHOE BY SIR WALTER SCOTT
IVANHOE
BY
SIR WALTER SCOTT

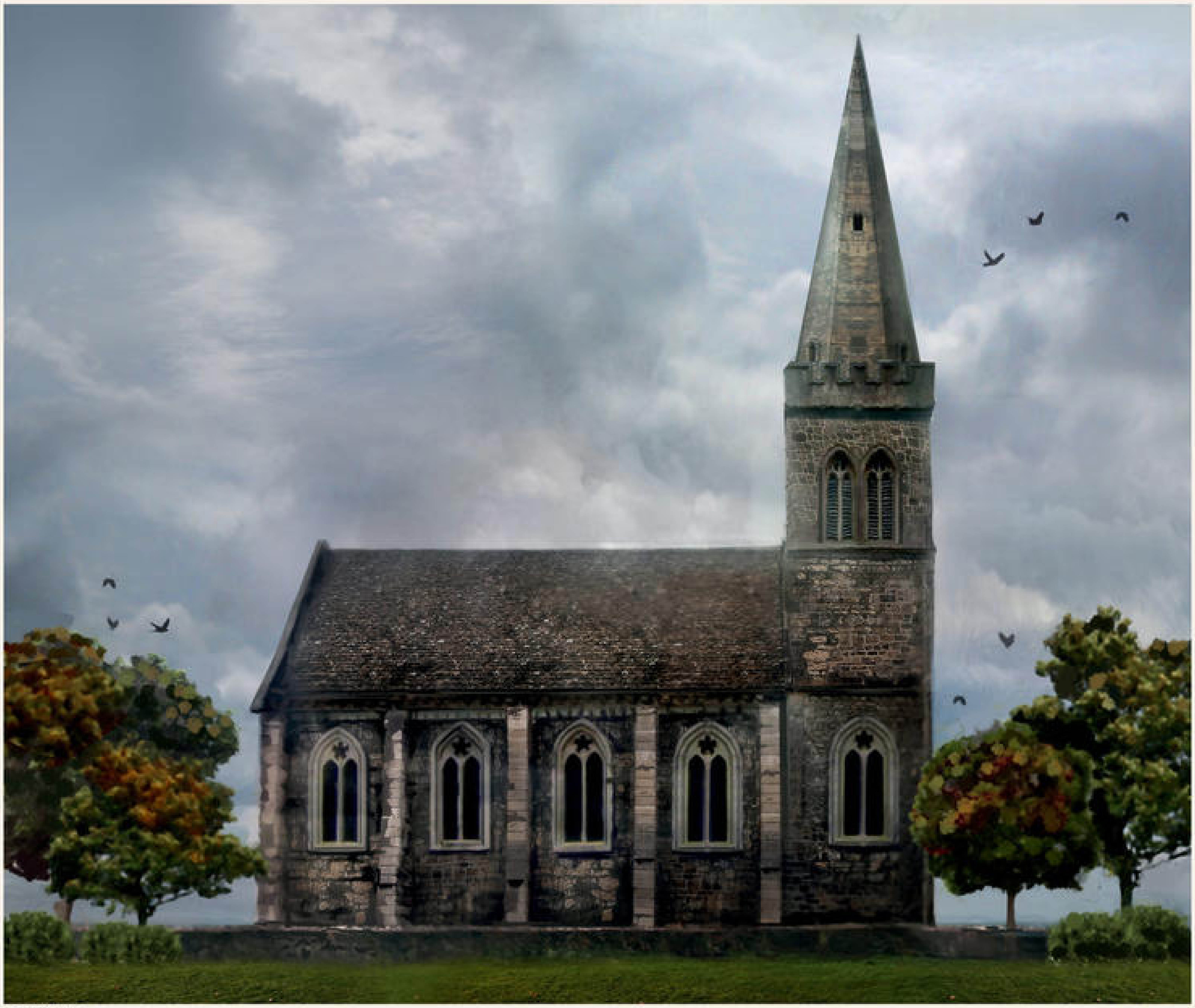

London to LadySmith Via Pretoria • WINSTON SPENCER CHURCHILL
London to LadySmith Via Pretoria
BY
WINSTON SPENCER CHURCHILL

Sarah Hamilton

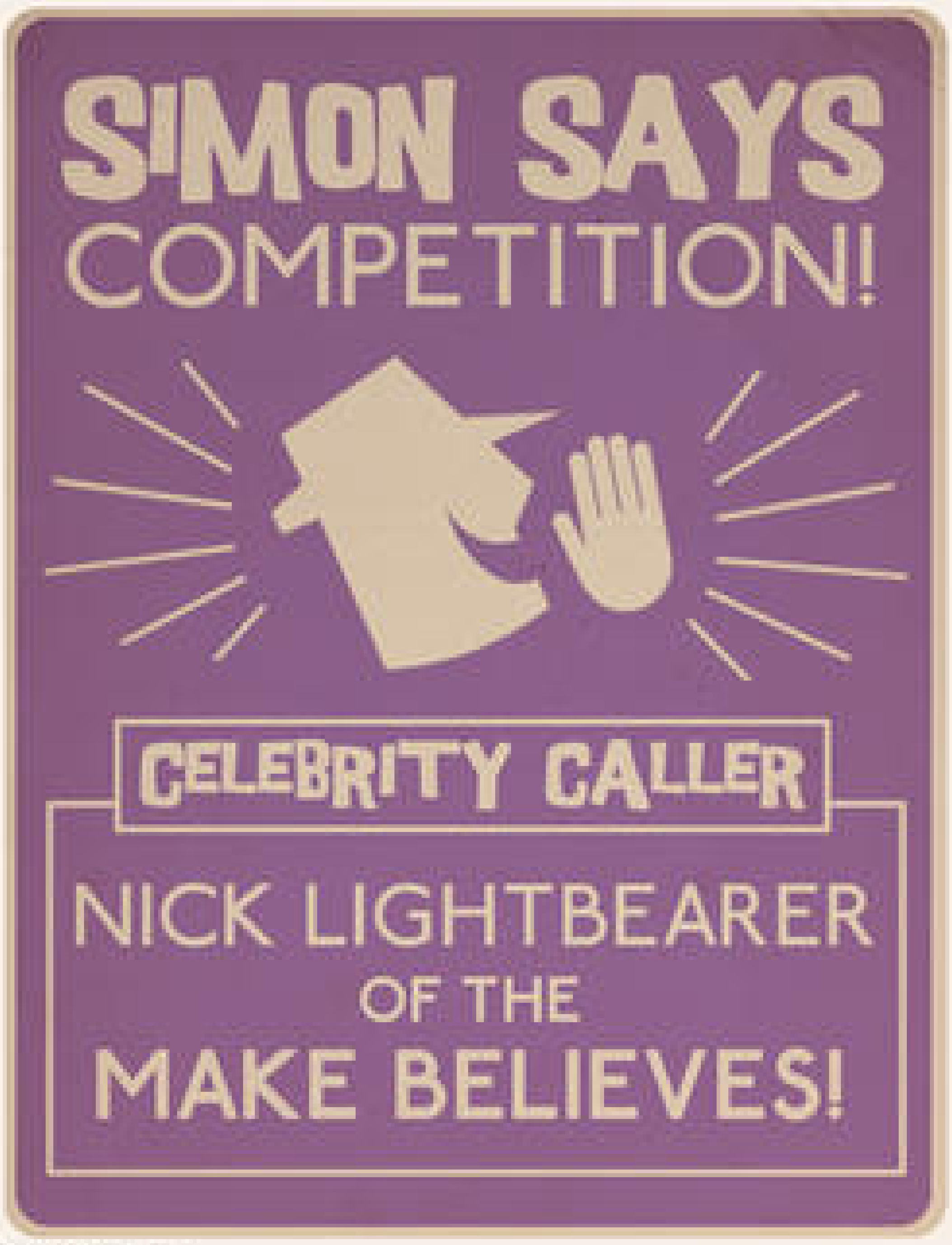
Sarah Hamilton

Marc-André Voyer

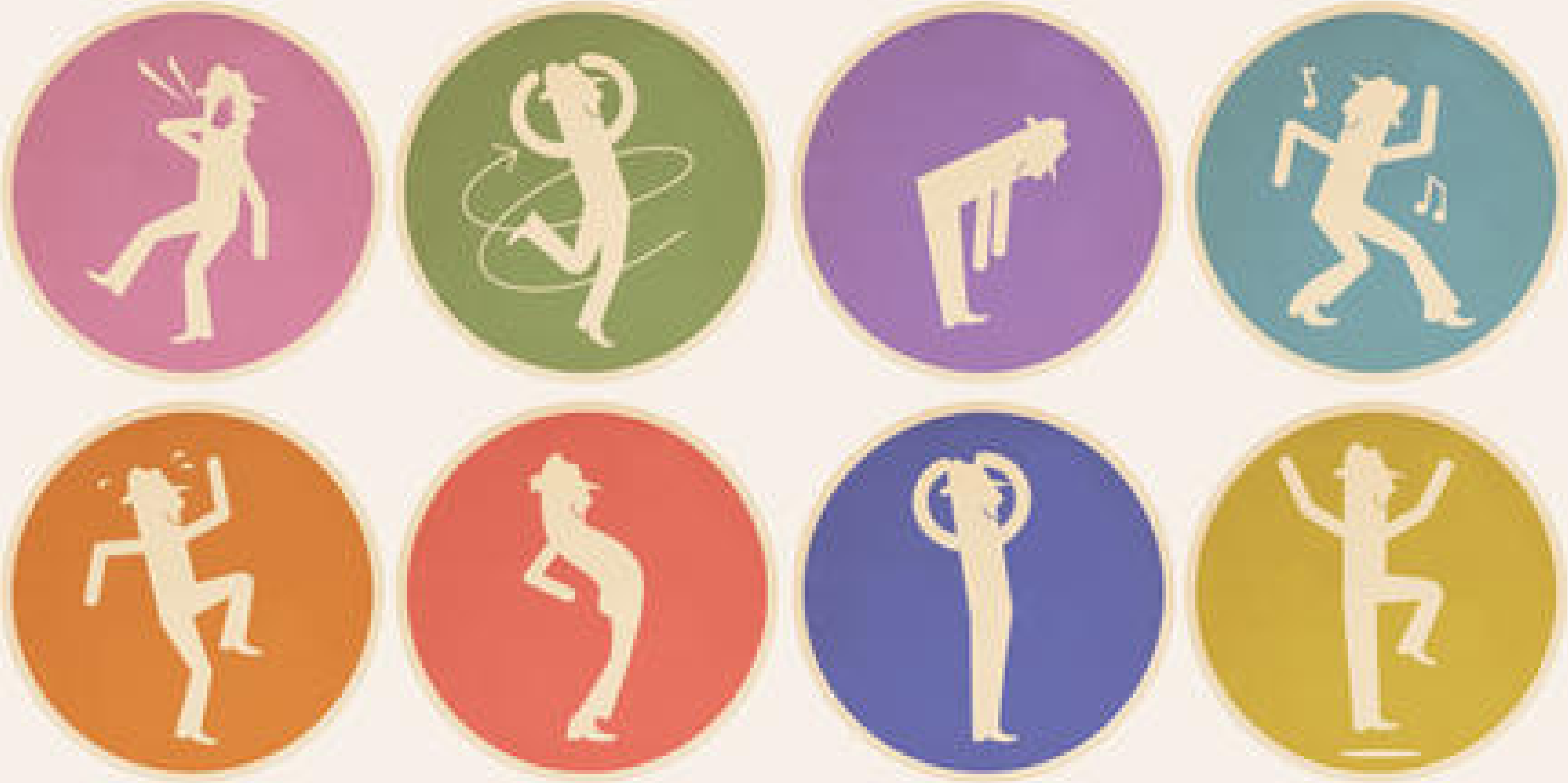
The Church of Simon Says



Whitney Clayton


SIMON SAYS
COMPETITION!
CELEBRITY CALLER
NICK LIGHTBEARER
OF THE
MAKE BELIEVES!

Sarah Hamilton



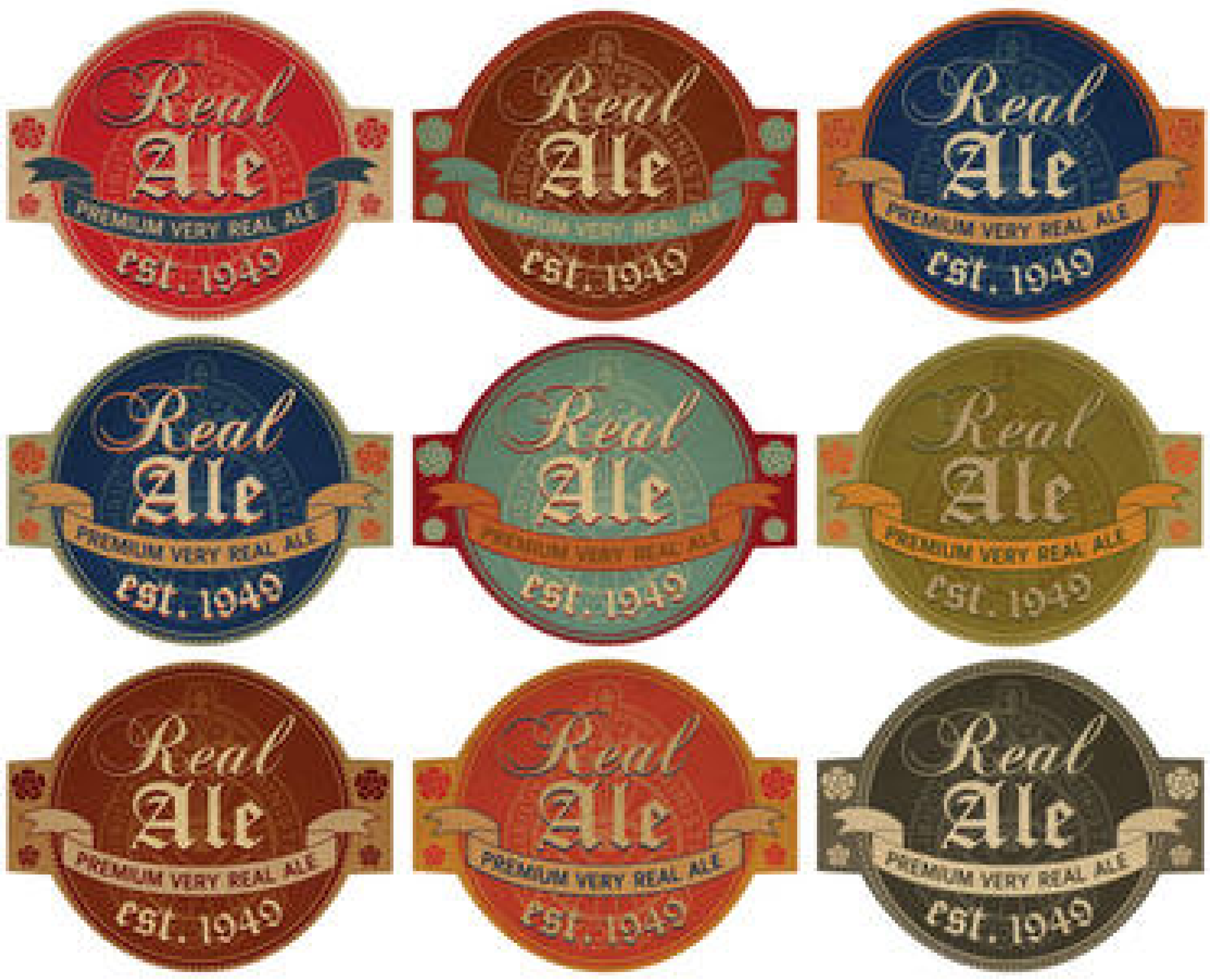
Sarah Hamilton

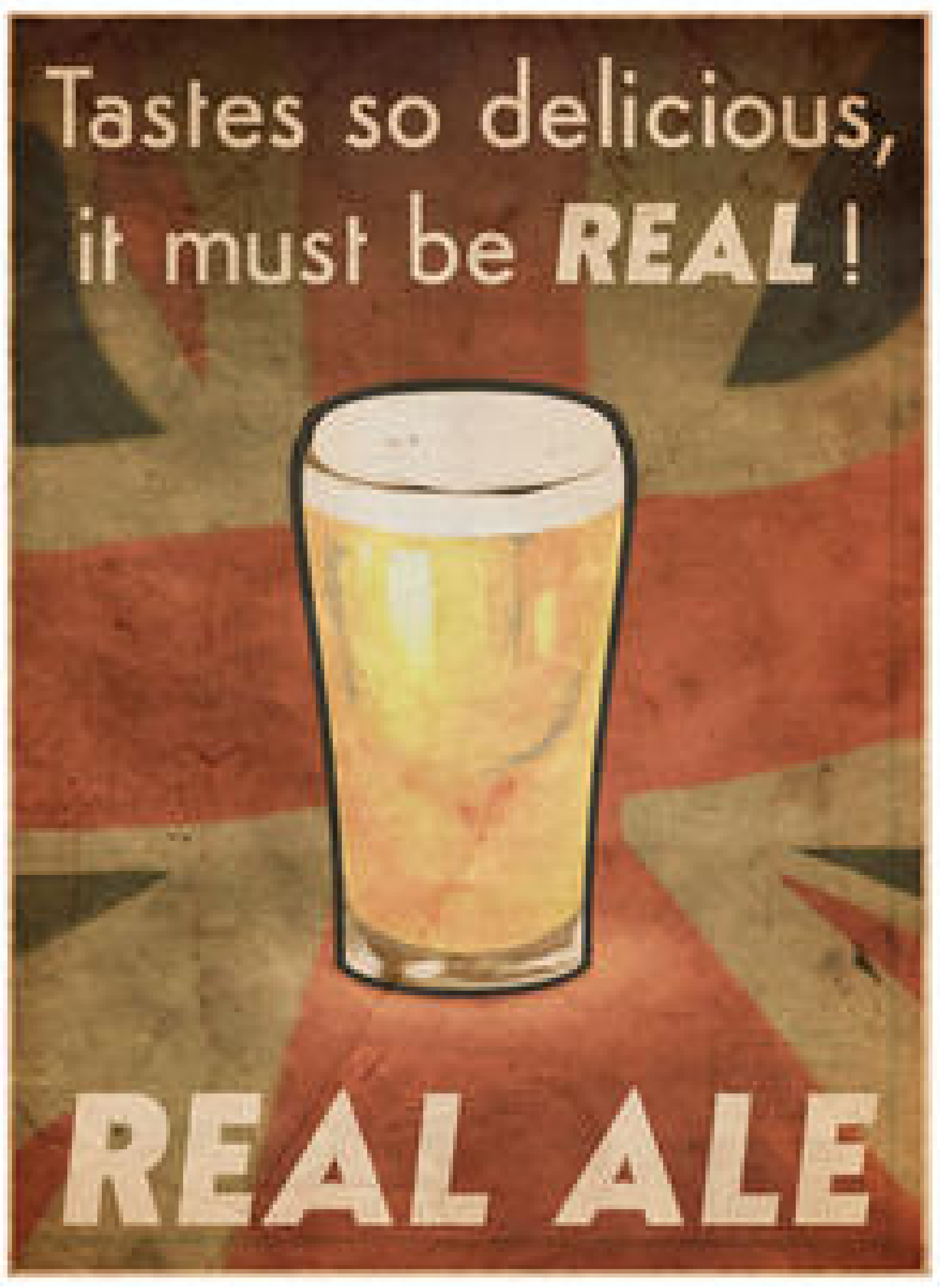
The citizens of Wellington Wells vaguely remember that they've done something terrible. But their "original sin" is that they refuse to remember it, let alone repent. But they still long for commandments and punishment, so they've turned The Village church into a venue for Simon Says, where losers are zapped into catatonia.

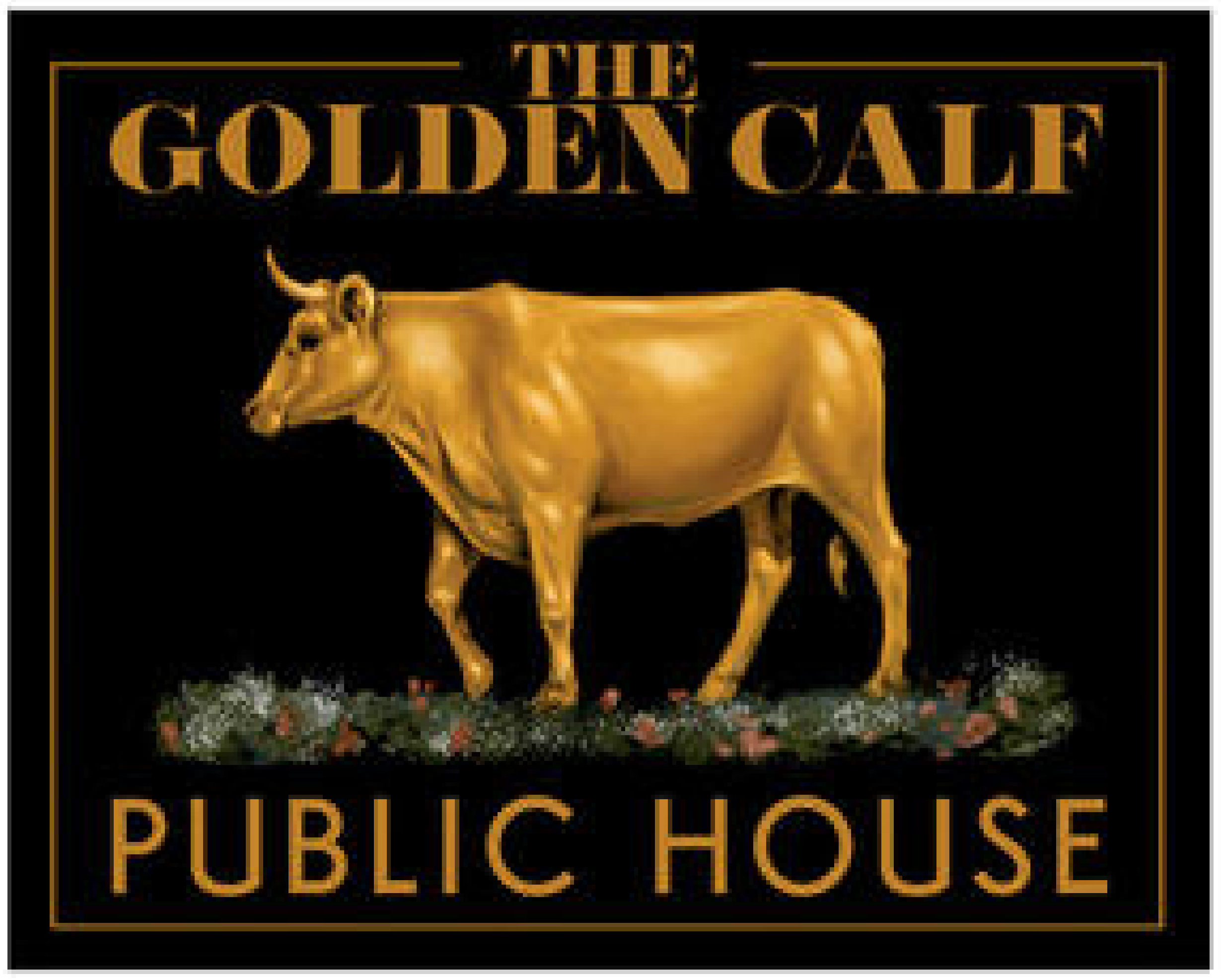
The Pub

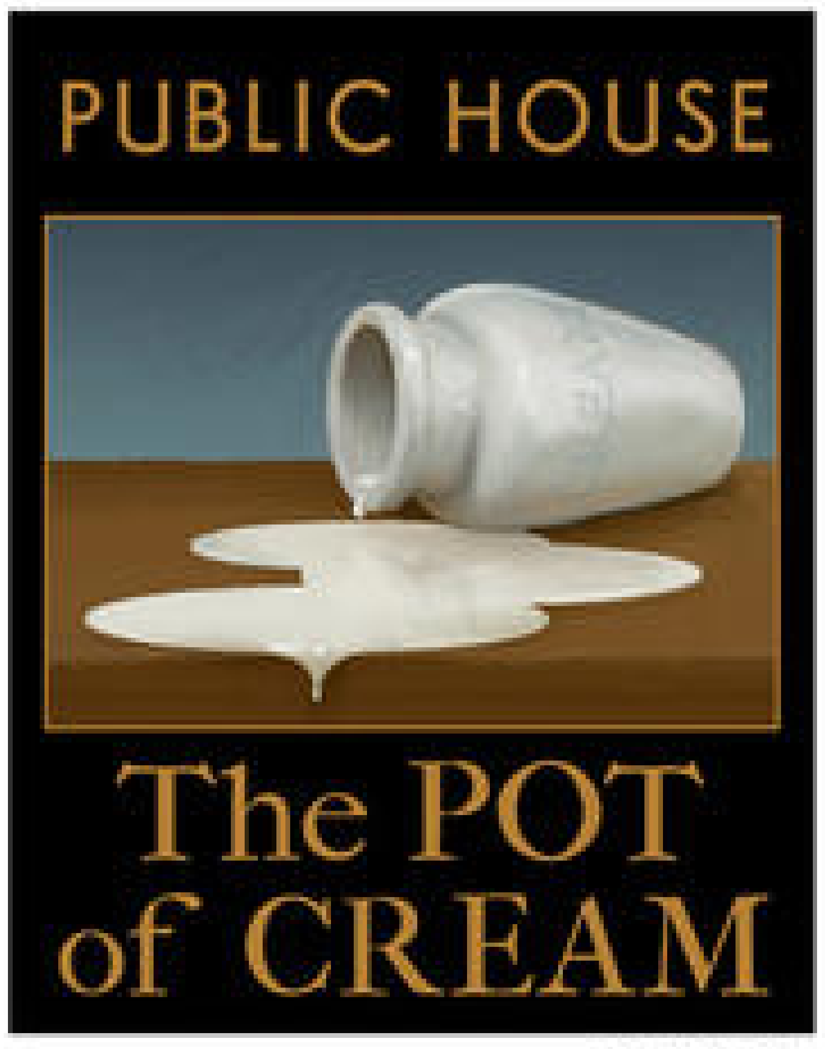
Marc-André Voyer

No English town would be complete without a traditional pub, with Victorian paneling and handsome leather upholstery. The signs and posters reflect traditional pub signs, but the signs for "real ale" suggest that Wellies may have been making do with substitutes.


Real Ale
PREMIUM VERY REAL ALE
est. 1949

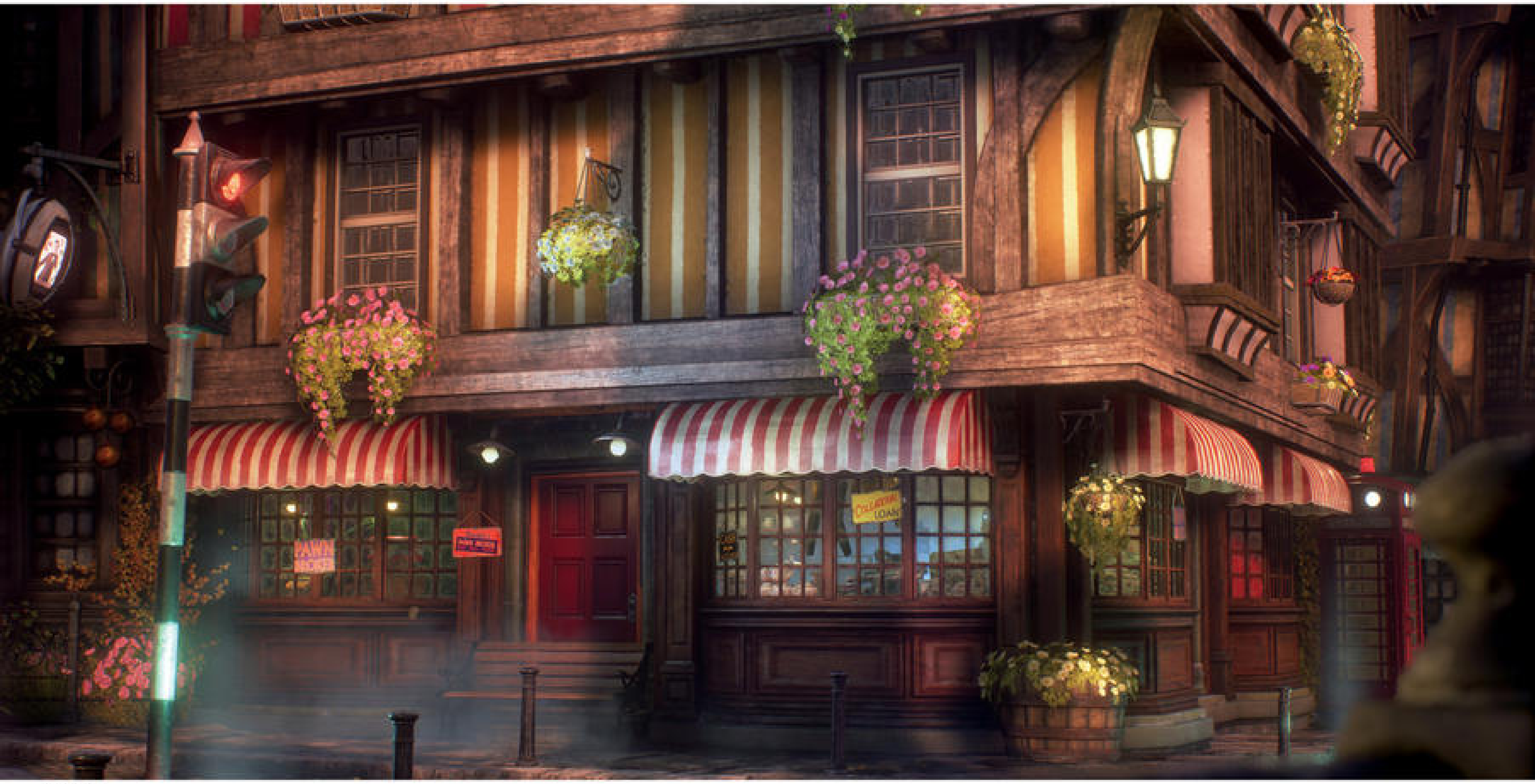

Tastes so delicious, it must be REAL!
REAL ALE


THE GOLDEN CALF
PUBLIC HOUSE

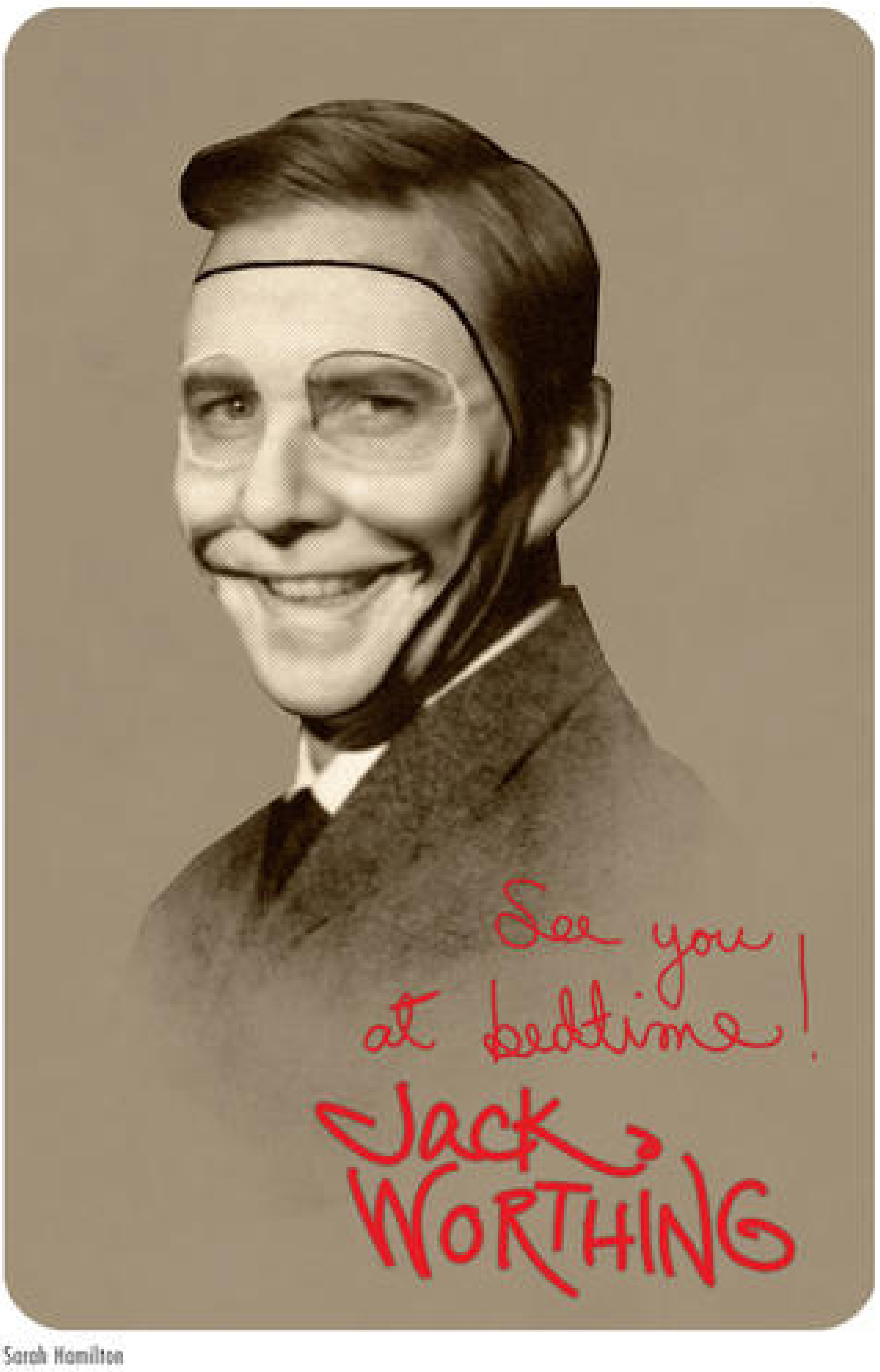

PUBLIC HOUSE
The POT of CREAM

Sarah Hamilton

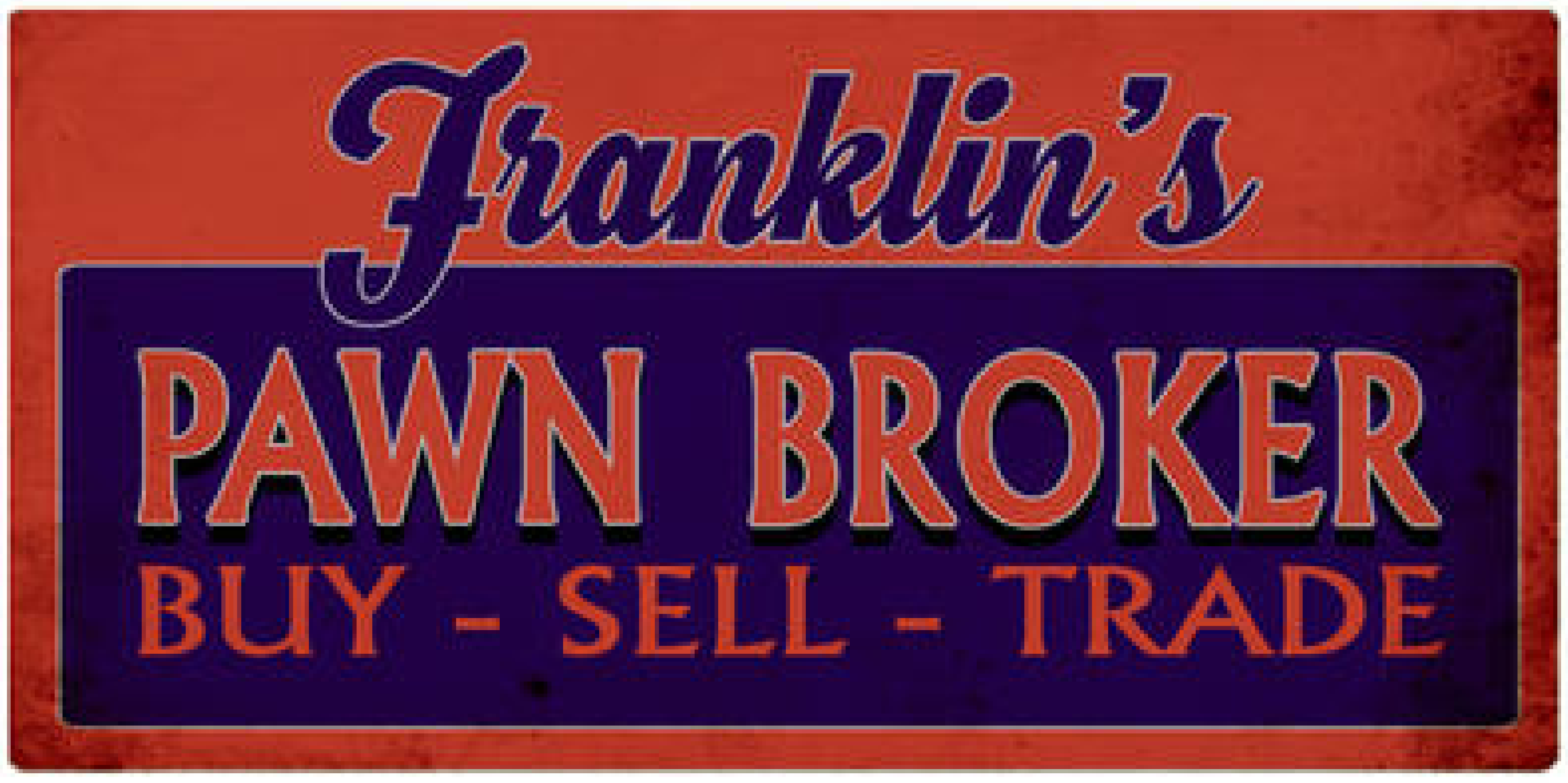
Odds and Ends

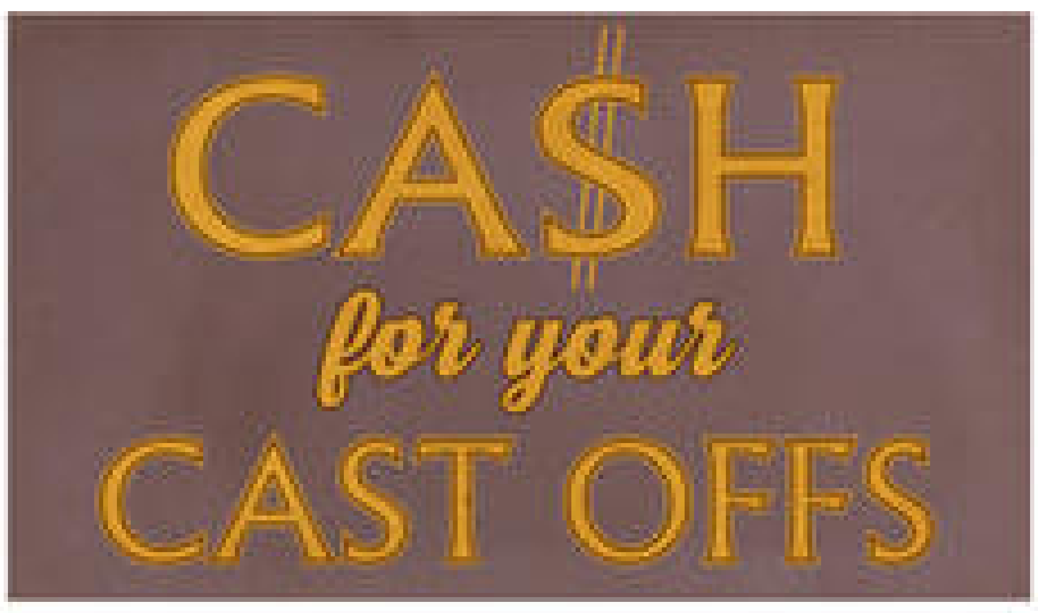

PAWN BROKER
COLLATERAL LOANS

Taber Noble

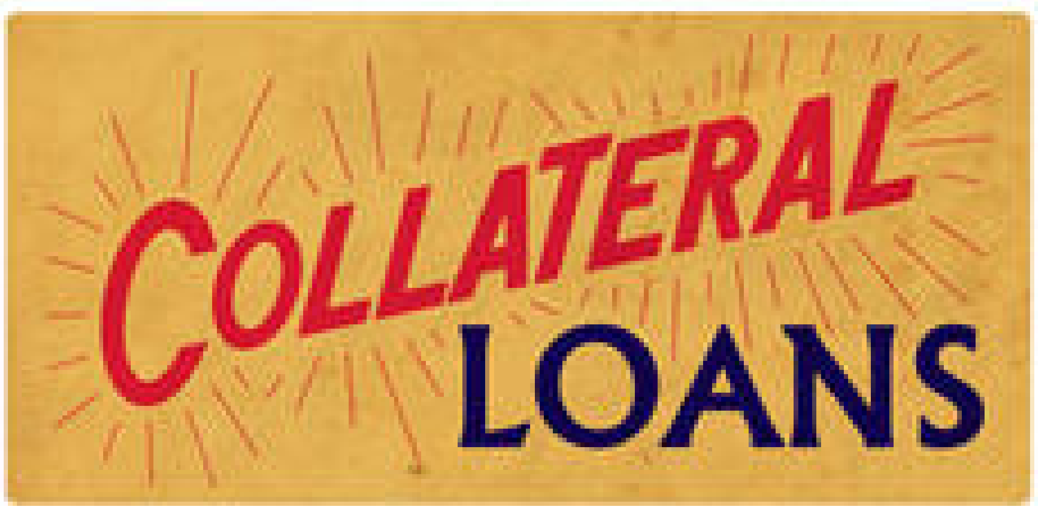

See you at bedtime!
Jack Worthing

Sarah Hamilton

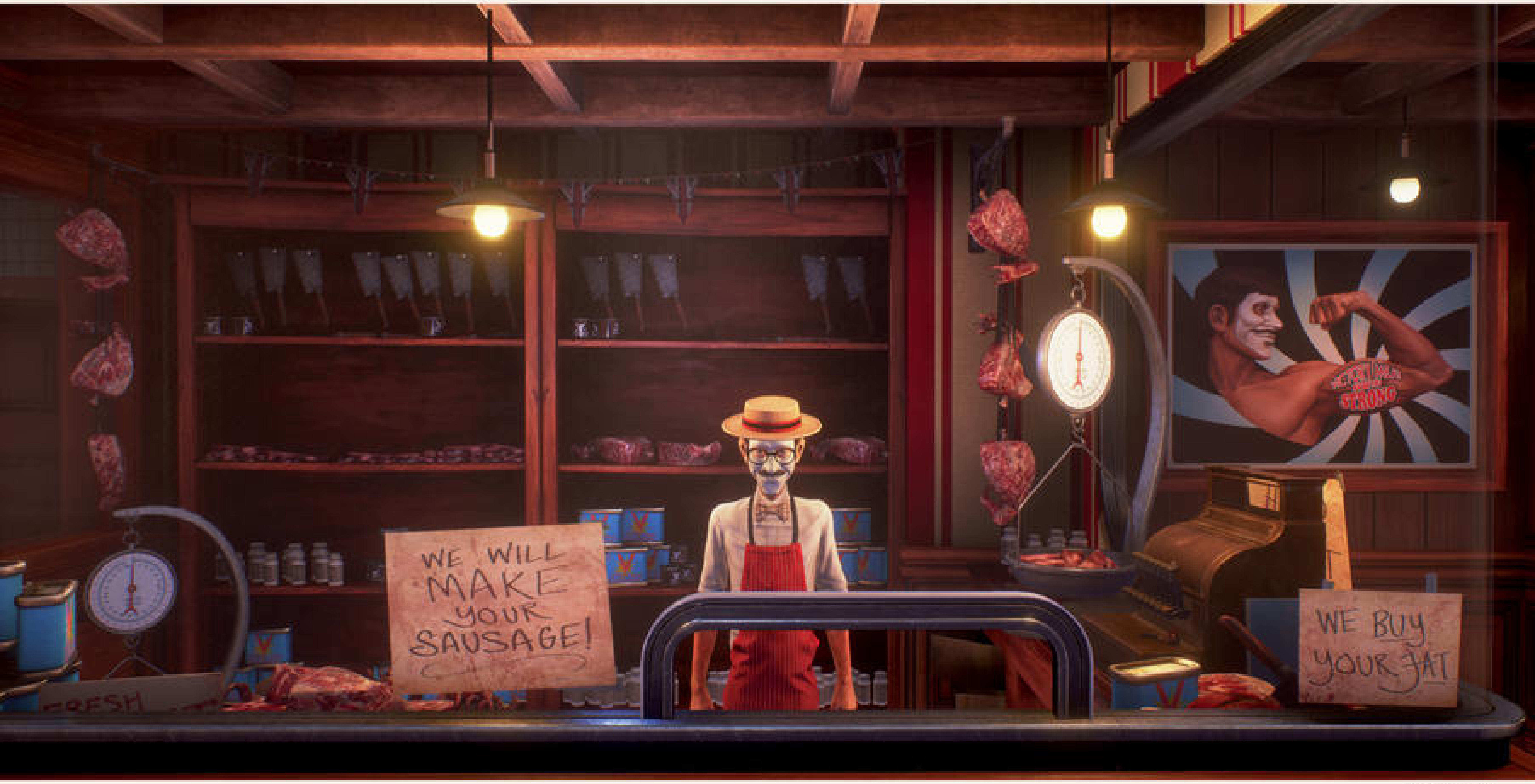

Franklin's
PAWN BROKER
BUY - SELL - TRADE


CA$H
for your
CAST OFFS

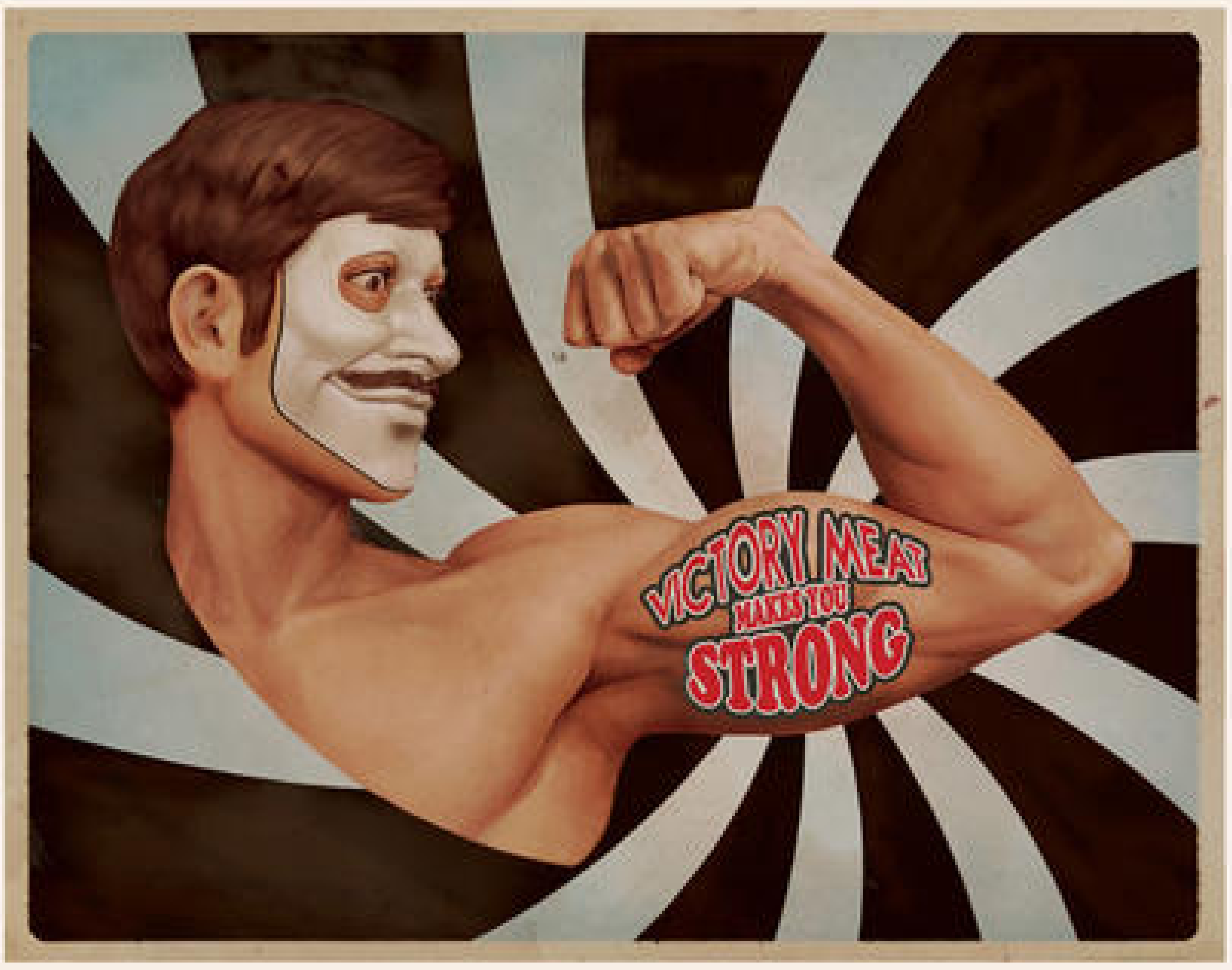
The economy of Wellington Wells has broken down. Fortunately, it's perfectly fine to trade in your old cast-offs. One of the first establishments we designed, Lionel Castershire's Odds and Ends Shop, is in a traditional Tudor half-timber building, but we chose colours and fonts for his signage that felt more modern and slightly cheap.

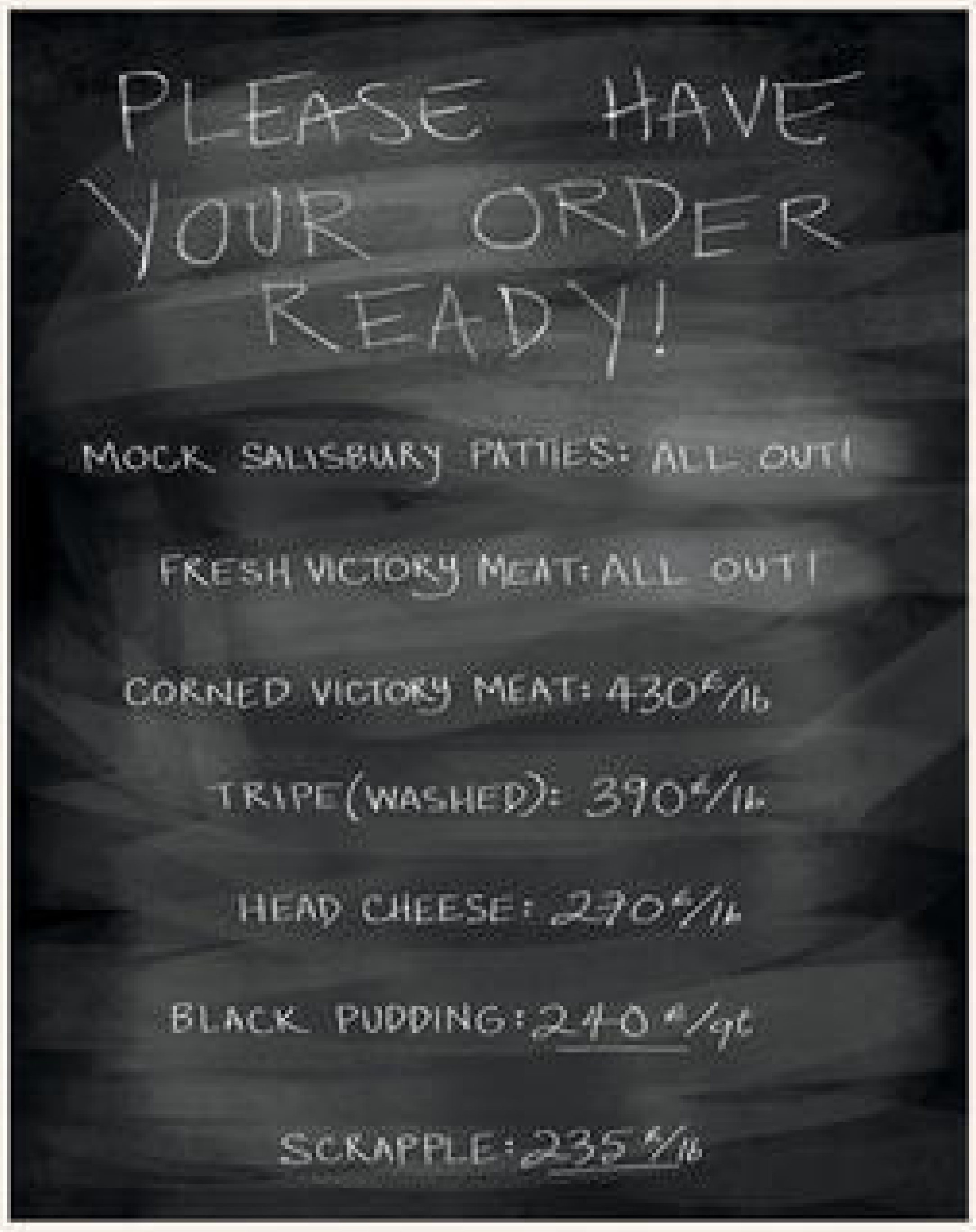

COLLATERAL
LOANS

Butcher Shop


WE WILL MAKE YOUR SAUSAGE!
WE BUY YOUR FAT
VICTORY MEAT MAKES YOU STRONG
FRESH

Marc-André Voyer


VICTORY MEAT
MAKES YOU
STRONG



PLEASE HAVE YOUR ORDER READY!

MOCK SALISBURY PATTIES: ALL OUT!

FRESH VICTORY MEAT: ALL OUT!

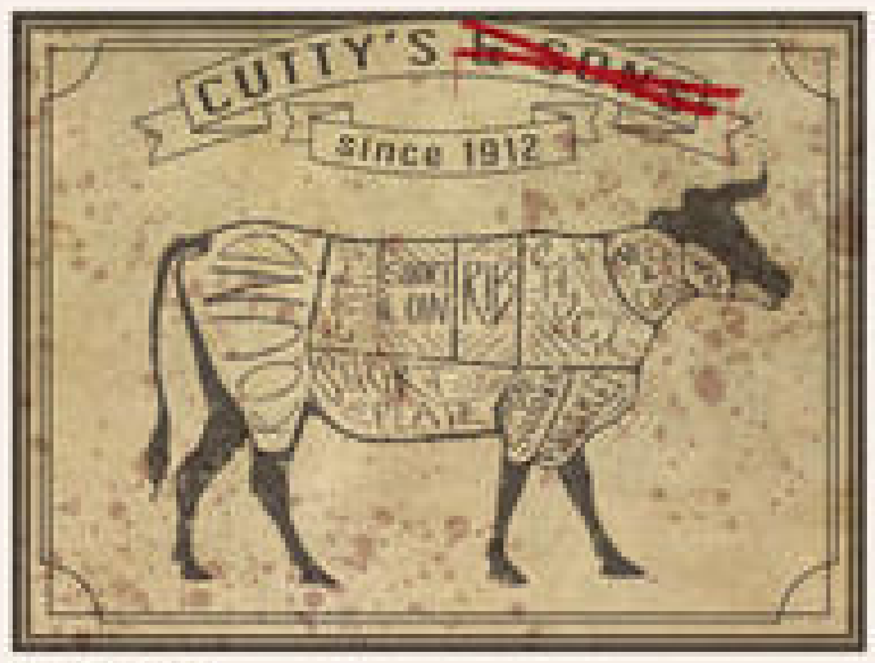
CORNED VICTORY MEAT: 430¢/lb

TRIPE (WASHED): 390¢/lb

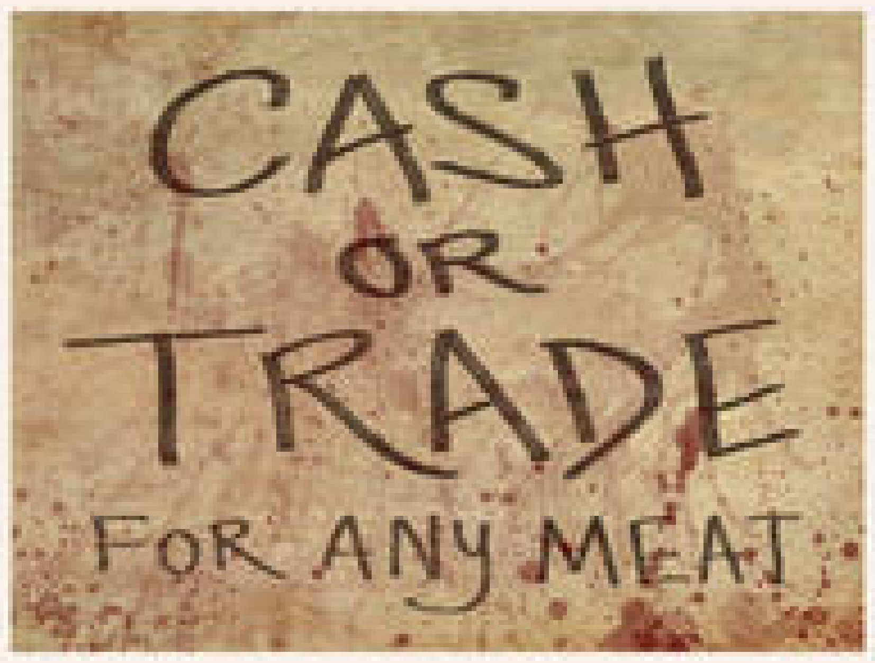
HEAD CHEESE: 270¢/lb

BLACK PUDDING: 240¢/qt

SCRAPPLE: 235¢/lb

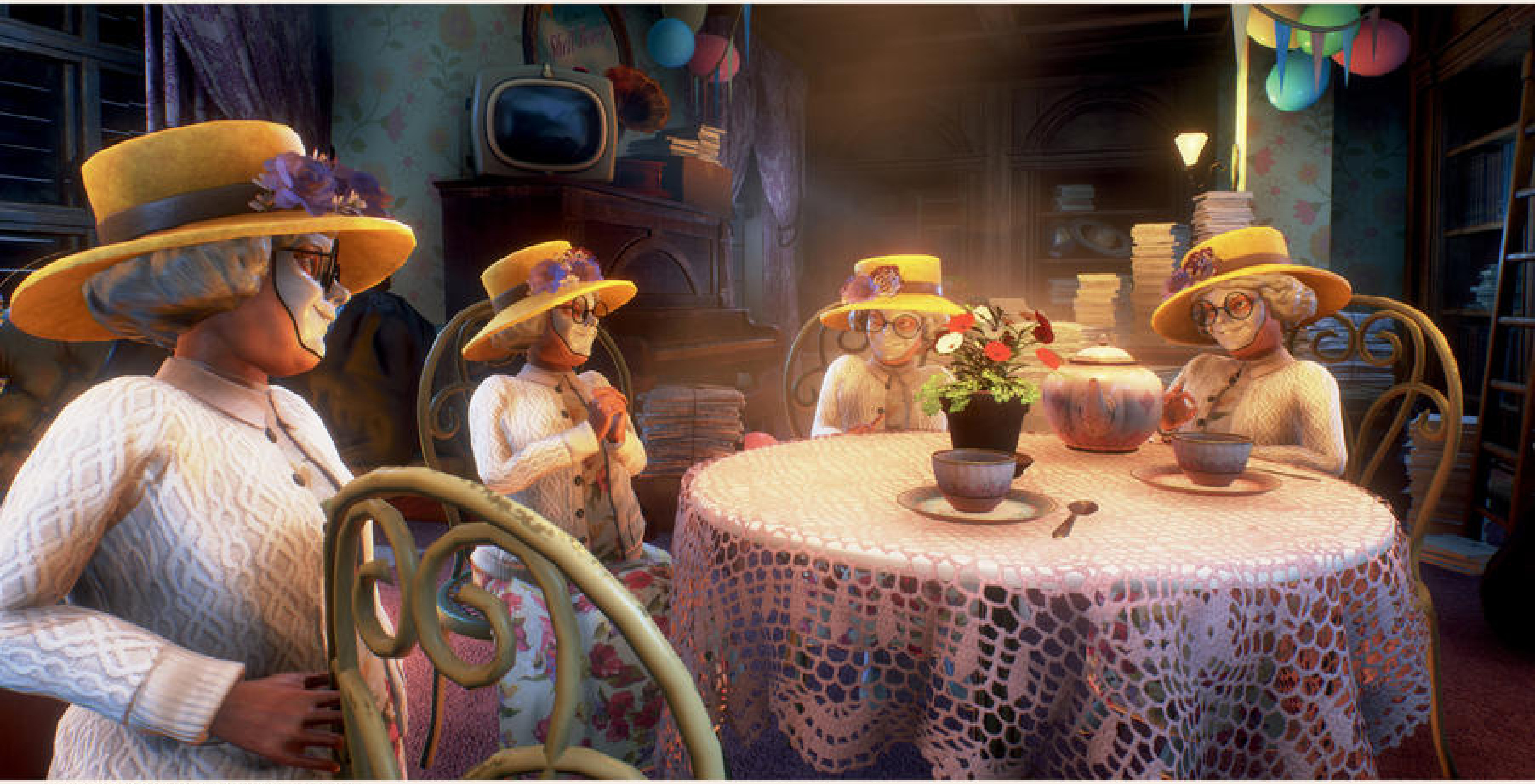

CUTTY'S ~~& SONS~~
Since 1912

Sarah Hamilton

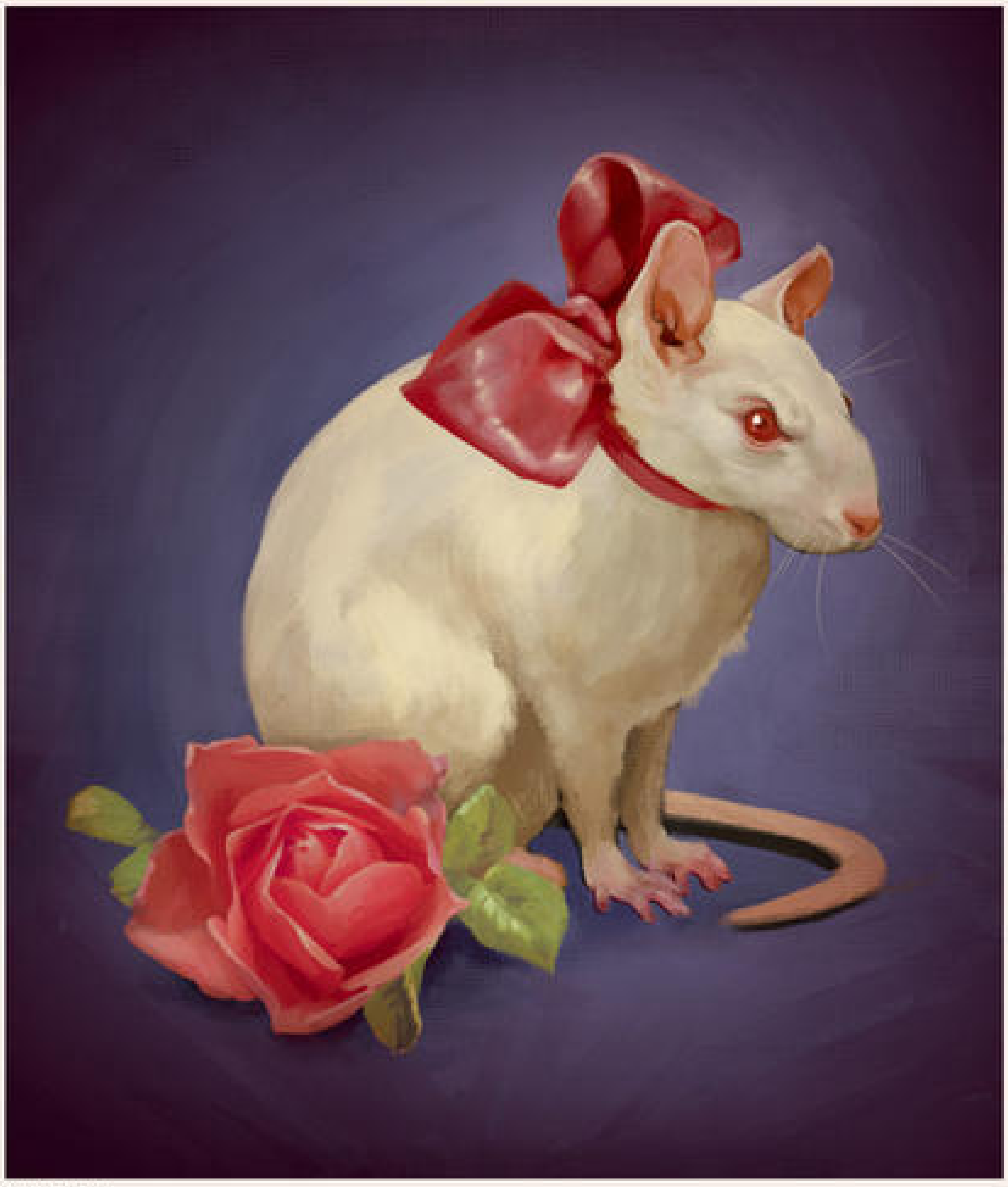

CASH OR TRADE FOR ANY MEAT

The Butcher Shop reflects the resource shortage in Wellington Wells. The butcher, Reg Cutty, is happy to buy your old fat; in return he sells "V-Meat," which no one seems to know the provenance of. Merchants are all jolly townies, with mustaches, boating hats, and thick West Country accents.

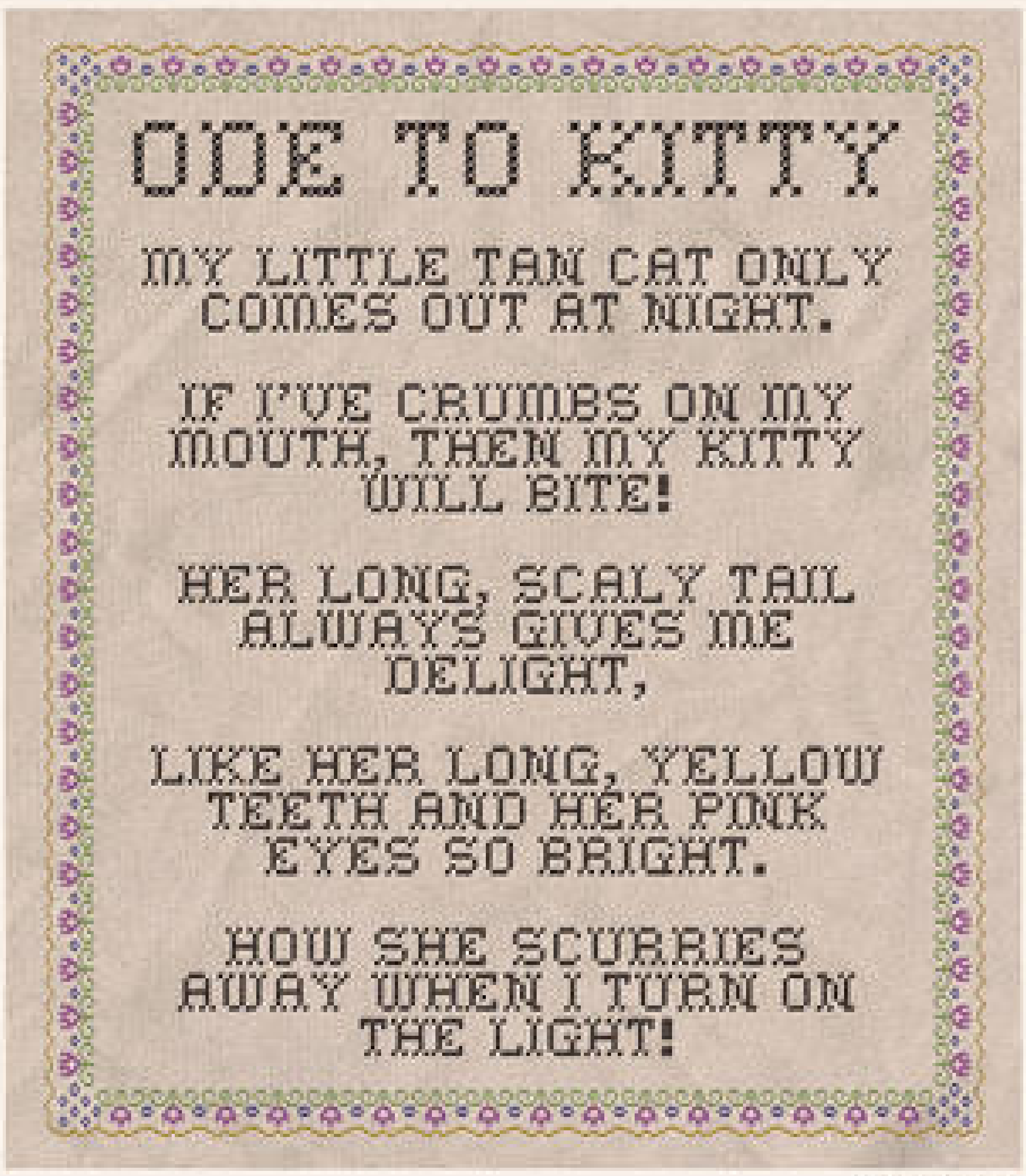
Thomasina House



Character models by Tito Belgrave, level art by Emmanuel Lauzon



Sarah Hamilton



ODE TO KITTY

MY LITTLE TAN CAT ONLY
COMES OUT AT NIGHT.

IF I'VE CRUMBS ON MY
MOUTH, THEN MY KITTY
WILL BITE!

HER LONG, SCALY TAIL
ALWAYS GIVES ME
DELIGHT,

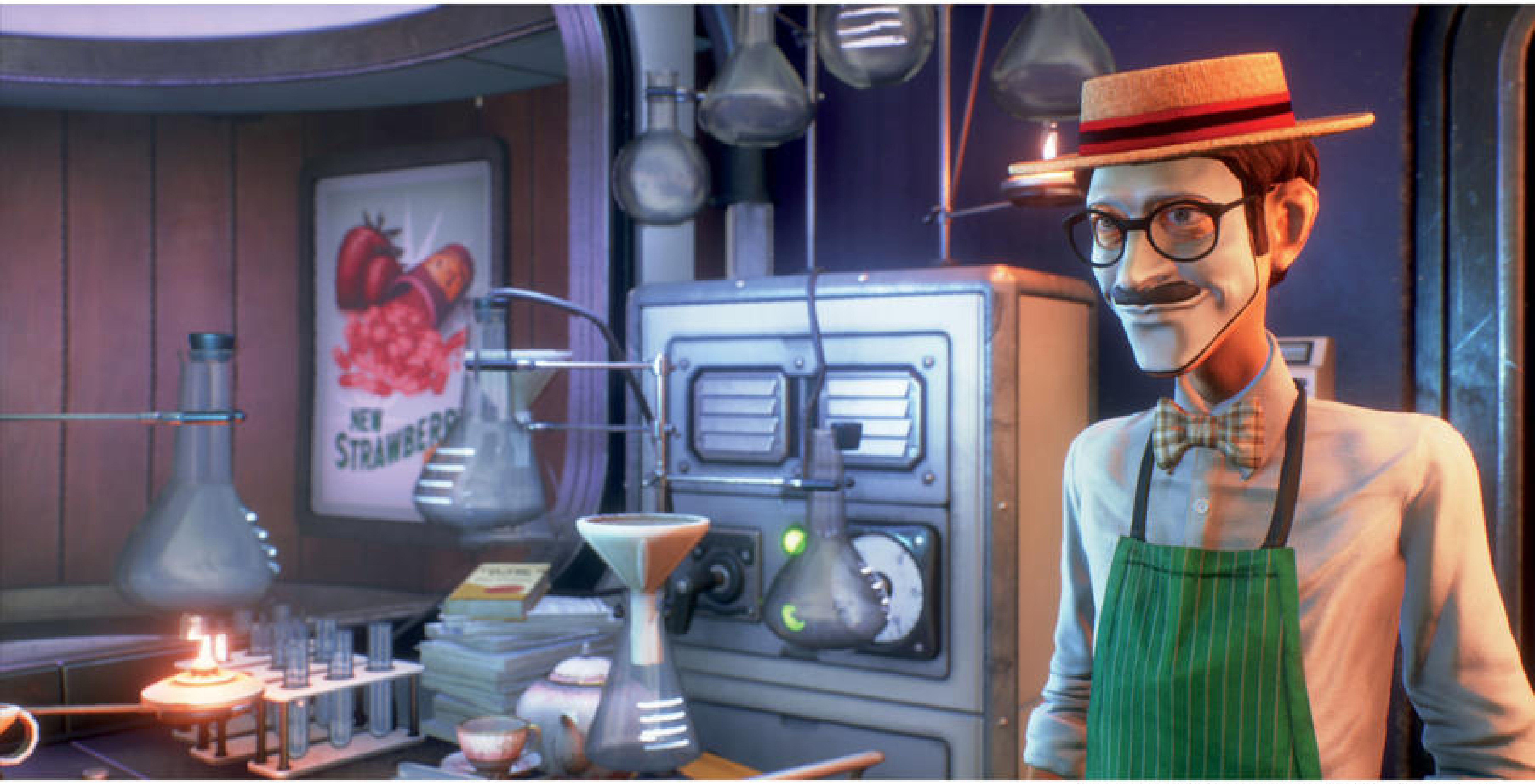
LIKE HER LONG, YELLOW
TEETH AND HER PINK
EYES SO BRIGHT.

HOW SHE SCURRIES
AWAY WHEN I TURN ON
THE LIGHT!

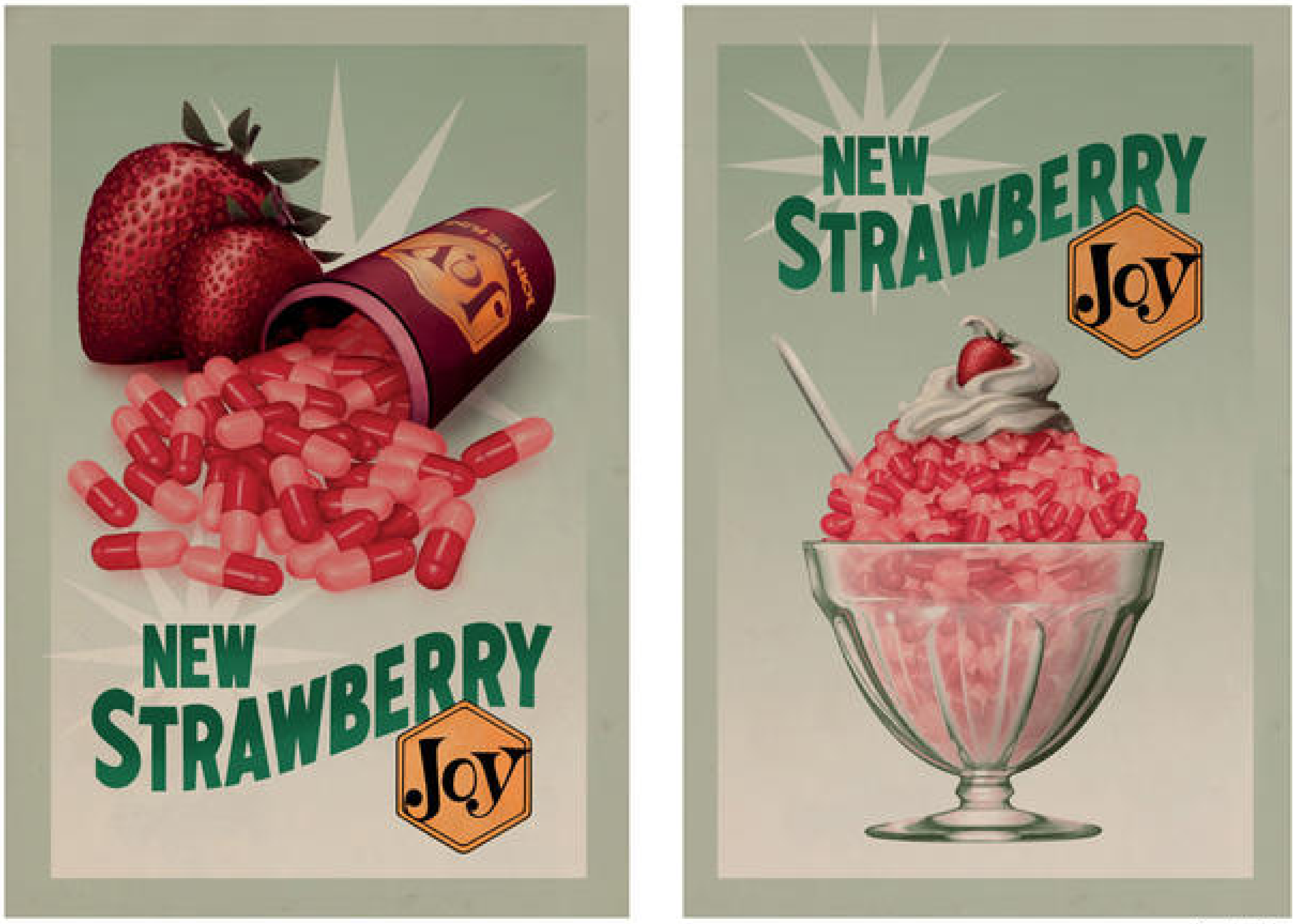
Sarah Hamilton

The Criers who live in the Thomasina House are hoarders obsessed with cats, gossip, and tea. But the "cats" in their needlepoint and diaries are suspiciously non-catlike. Their house is full of bric-a-brac, old newspapers, and stuffy floral wallpaper.

Chemist Shoppe


NEW
STRAWBERRY

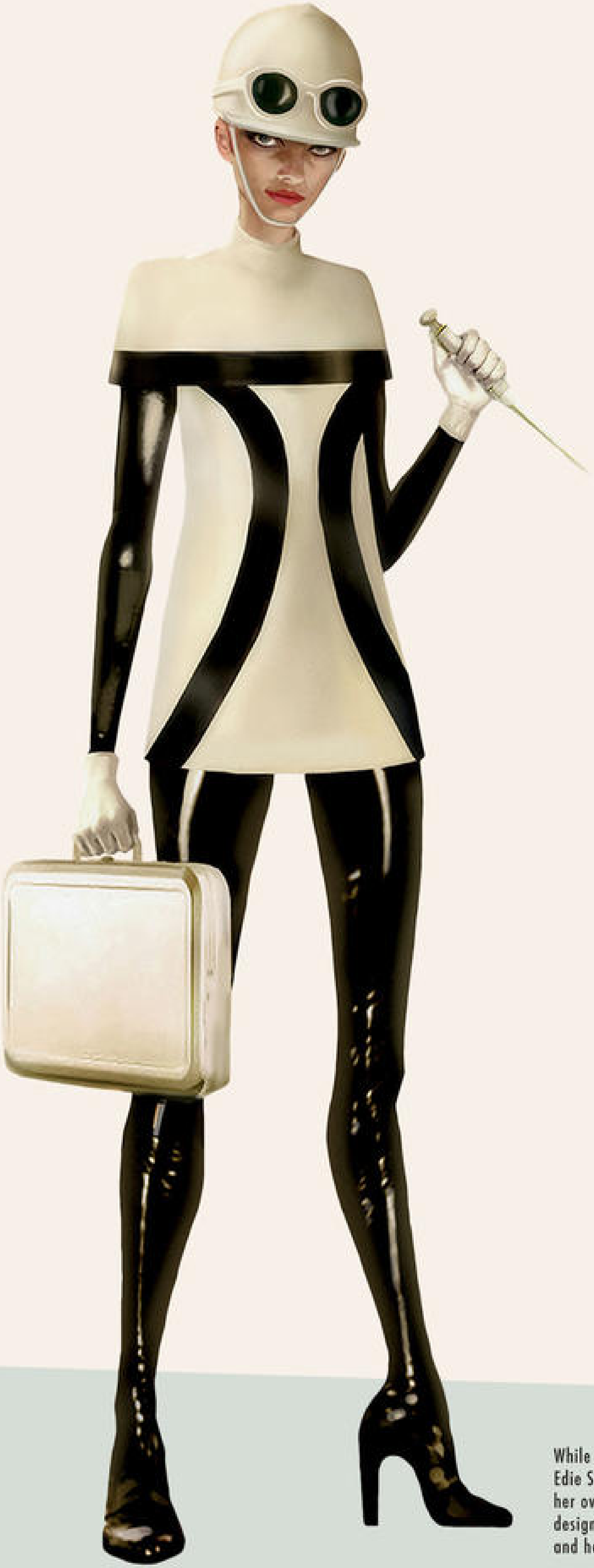
Character model by Tito Belgrave, level art by Marc-André Voyer and Warren Marshall


NEW
STRAWBERRY
Joy
NEW
STRAWBERRY
Joy

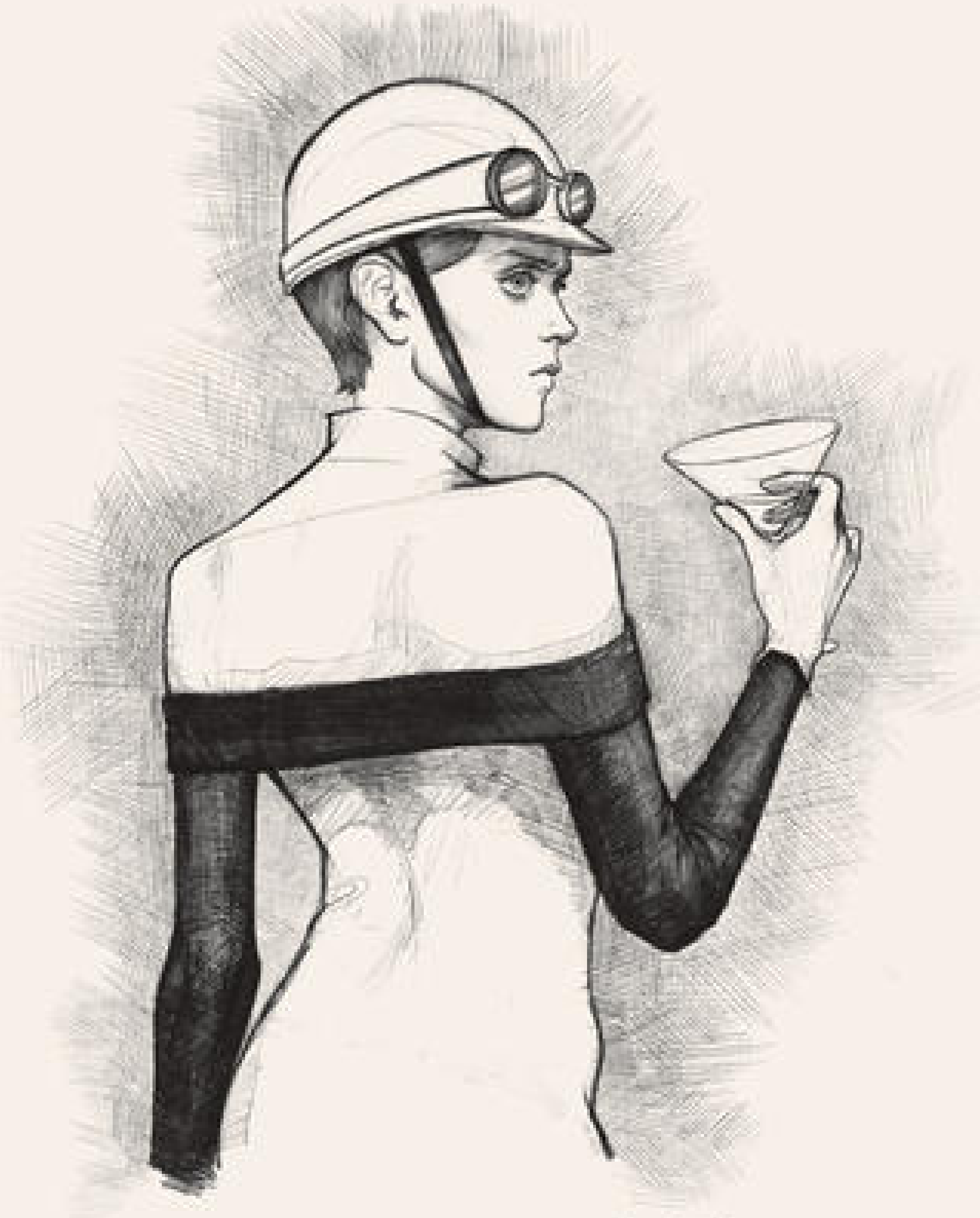
Sarah Hamilton

Stewart Adams's chemist's shop is sleek and futuristic, with yummy adverts for Joy.

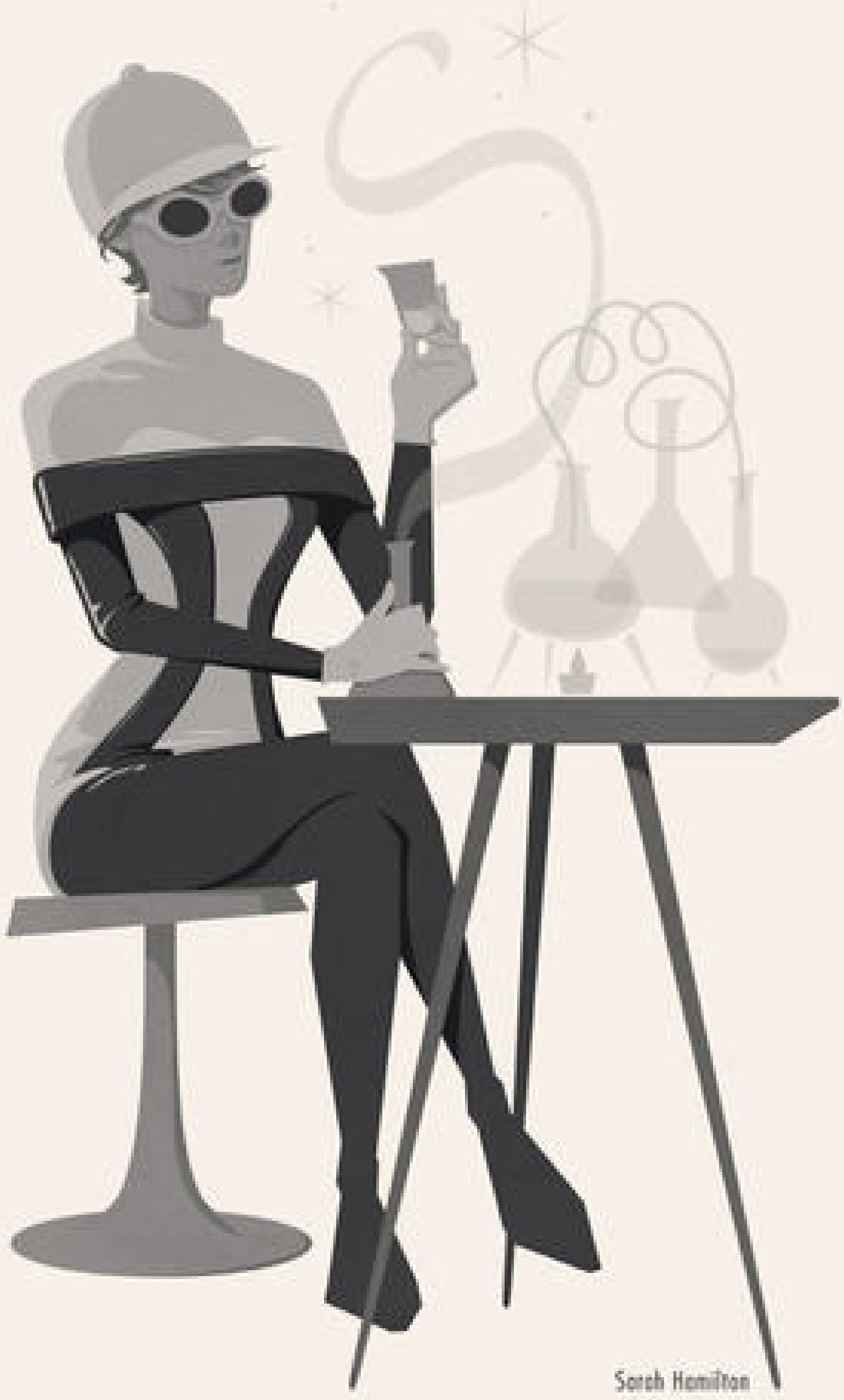
Sally Boyle



Whitney Clayton

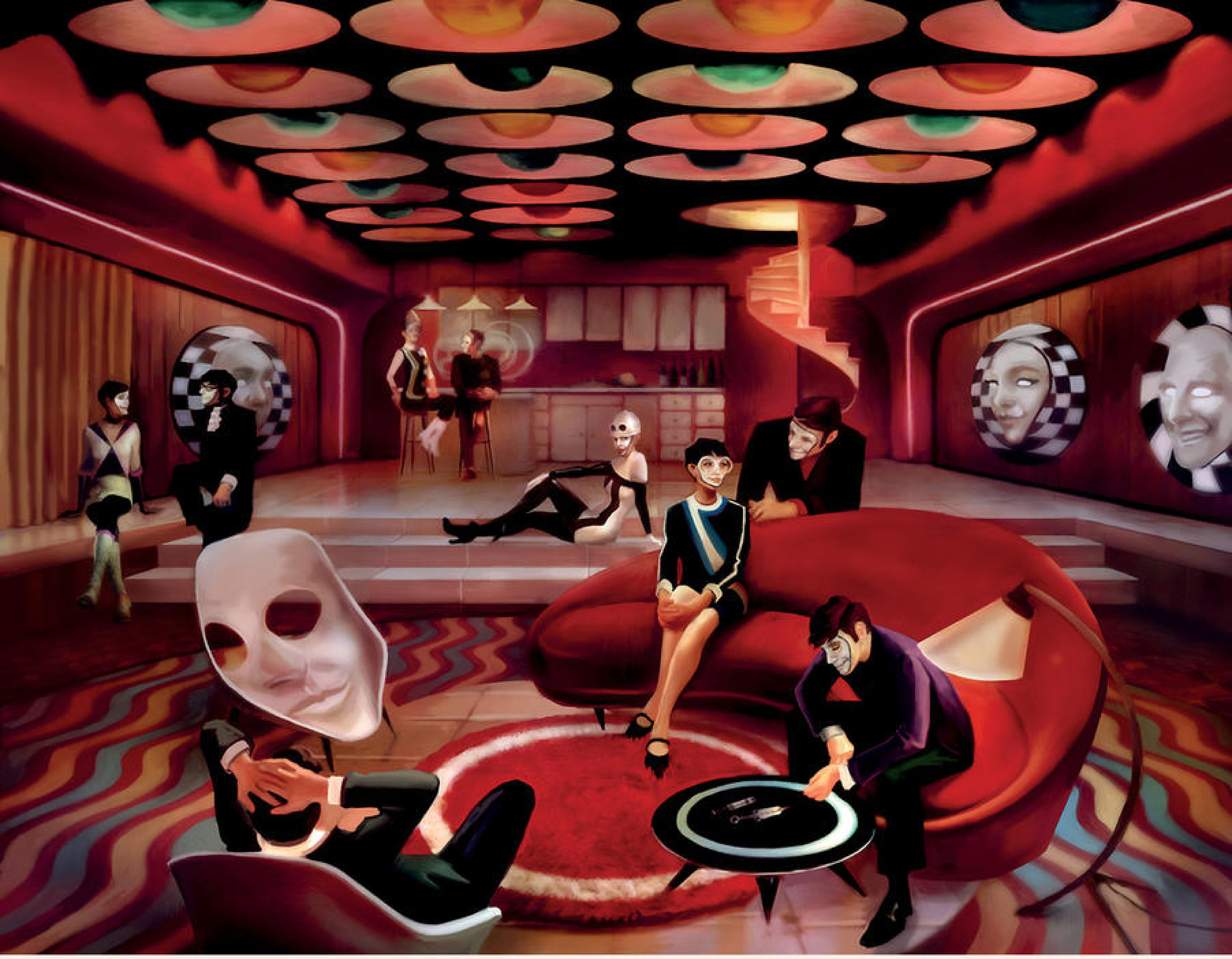


Sarah Hamilton



Sarah Hamilton

While Arthur is an everyman, Sally Boyle is mod and glamorous, channeling Emma Peel, Twiggy, and Edie Sedgwick. Sally never believed her mother's advice that clever girls end up lonely. She's charted her own course in life—as both an experimental chemist and The Village's most popular socialite. Her design is slick and mod, with bold graphic shapes. Her dress is made of modern materials like vinyl, and her goggles functions both as a stylish accessory and chemical eye protection.

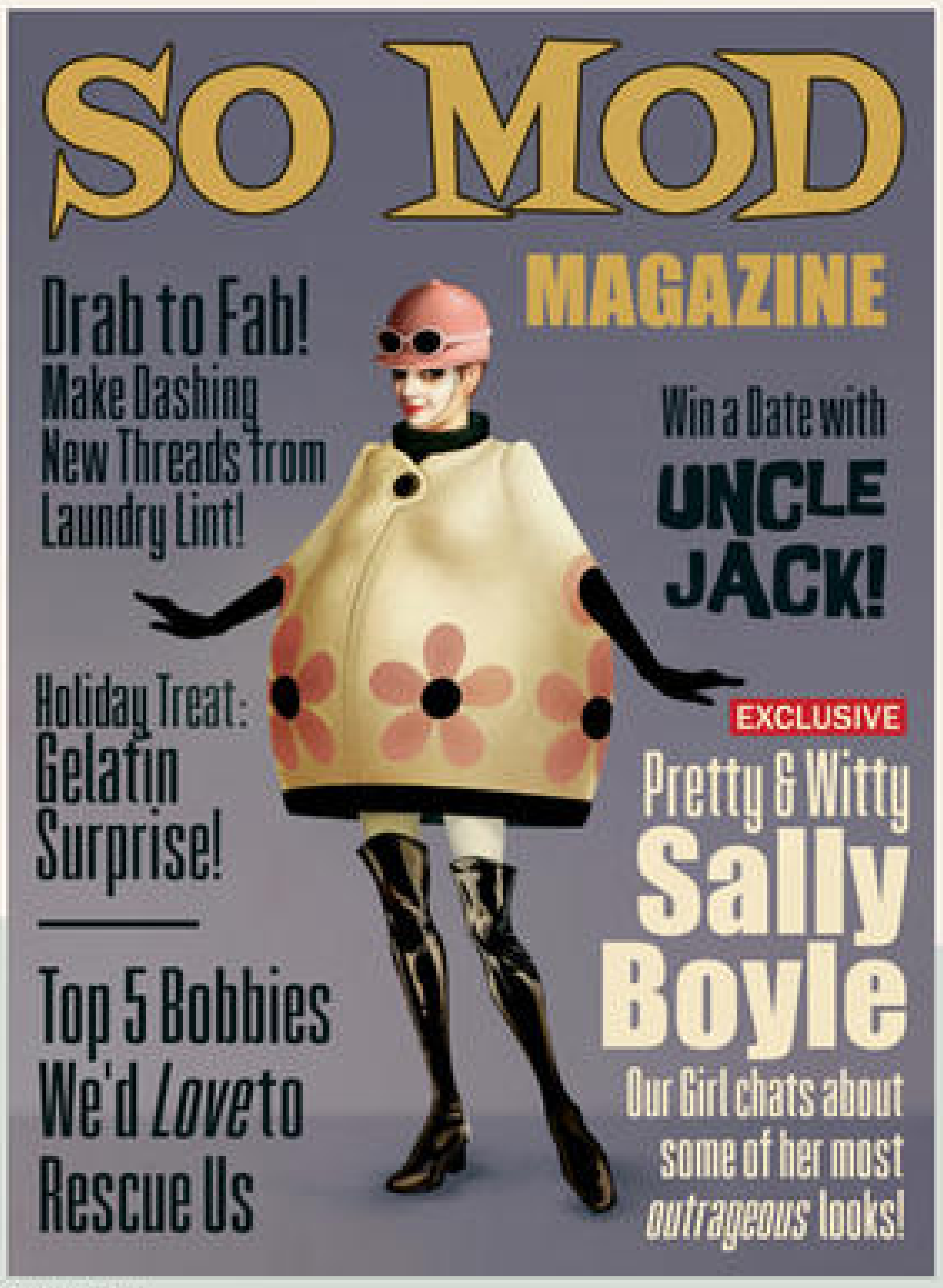


Whitney Clayton

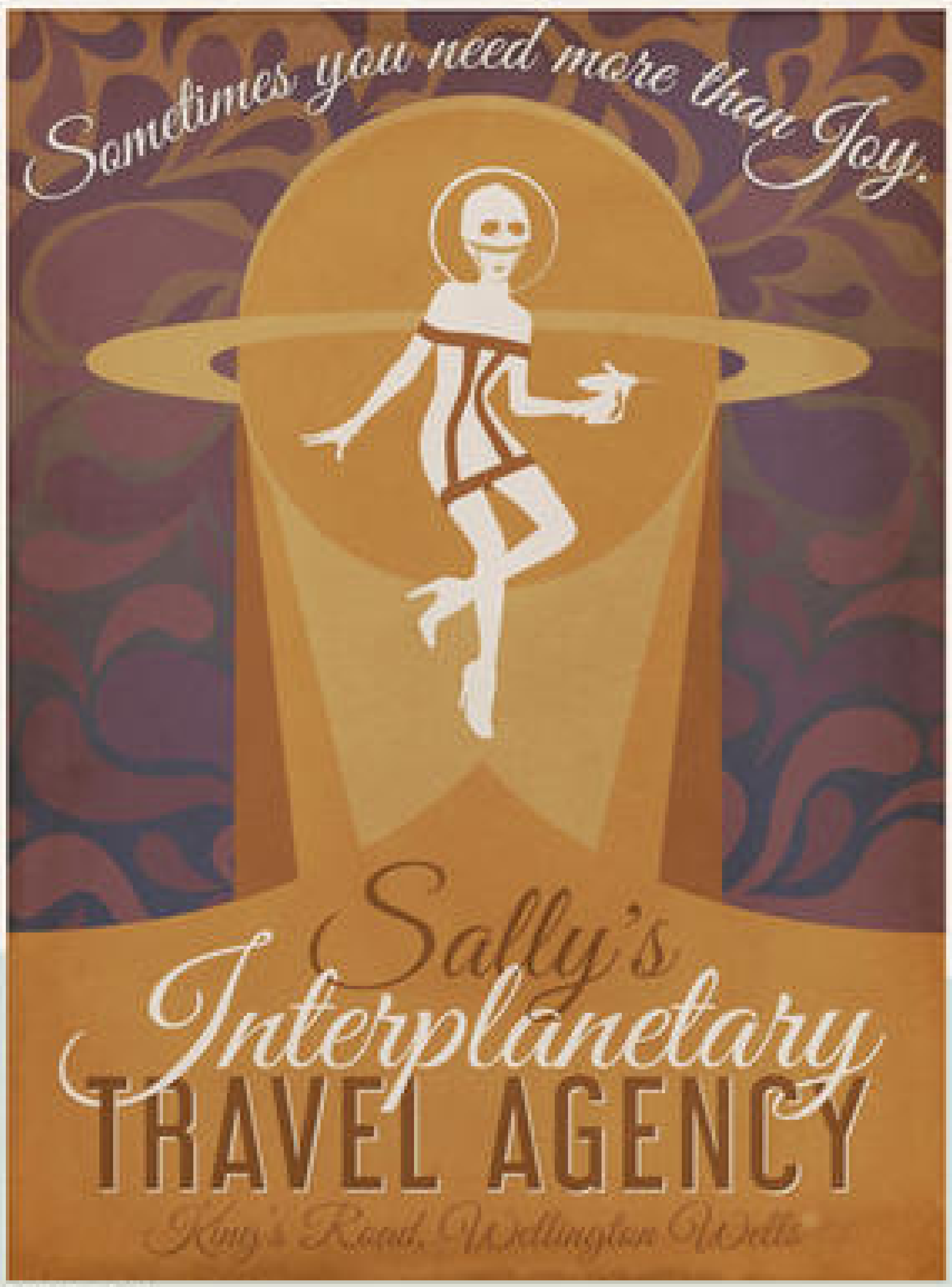
Sally's pad is the height of futuristic mod, pushed to an unsettling degree. She throws exclusive parties here, so it's hidden away, in the back of a rundown building.

Bottom Left:
Sally on the cover of the local fashion magazine *So Mod*.

Bottom Right:
Sally's advertisement for her "Interplanetary Travel Agency."

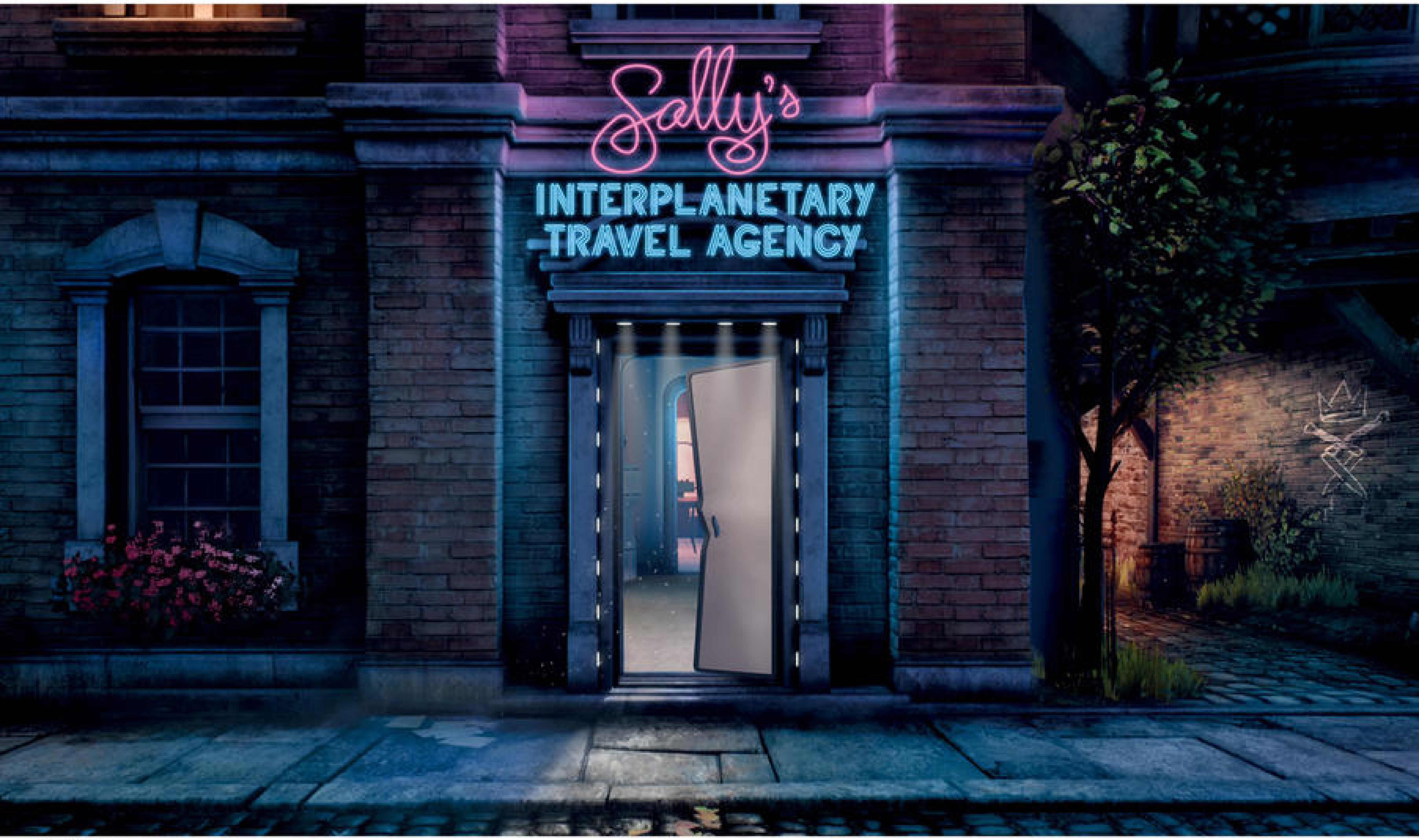

SO MOD
MAGAZINE
Drab to Fab! Make Dashing New Threads from Laundry Lint!
Win a Date with UNCLE JACK!
Holiday Treat: Gelatin Surprise!
EXCLUSIVE
Pretty & Witty Sally Boyle
Our Girl chats about some of her most outrageous looks!
Top 5 Bobbies We'd Love to Rescue Us

Sarah Hamilton

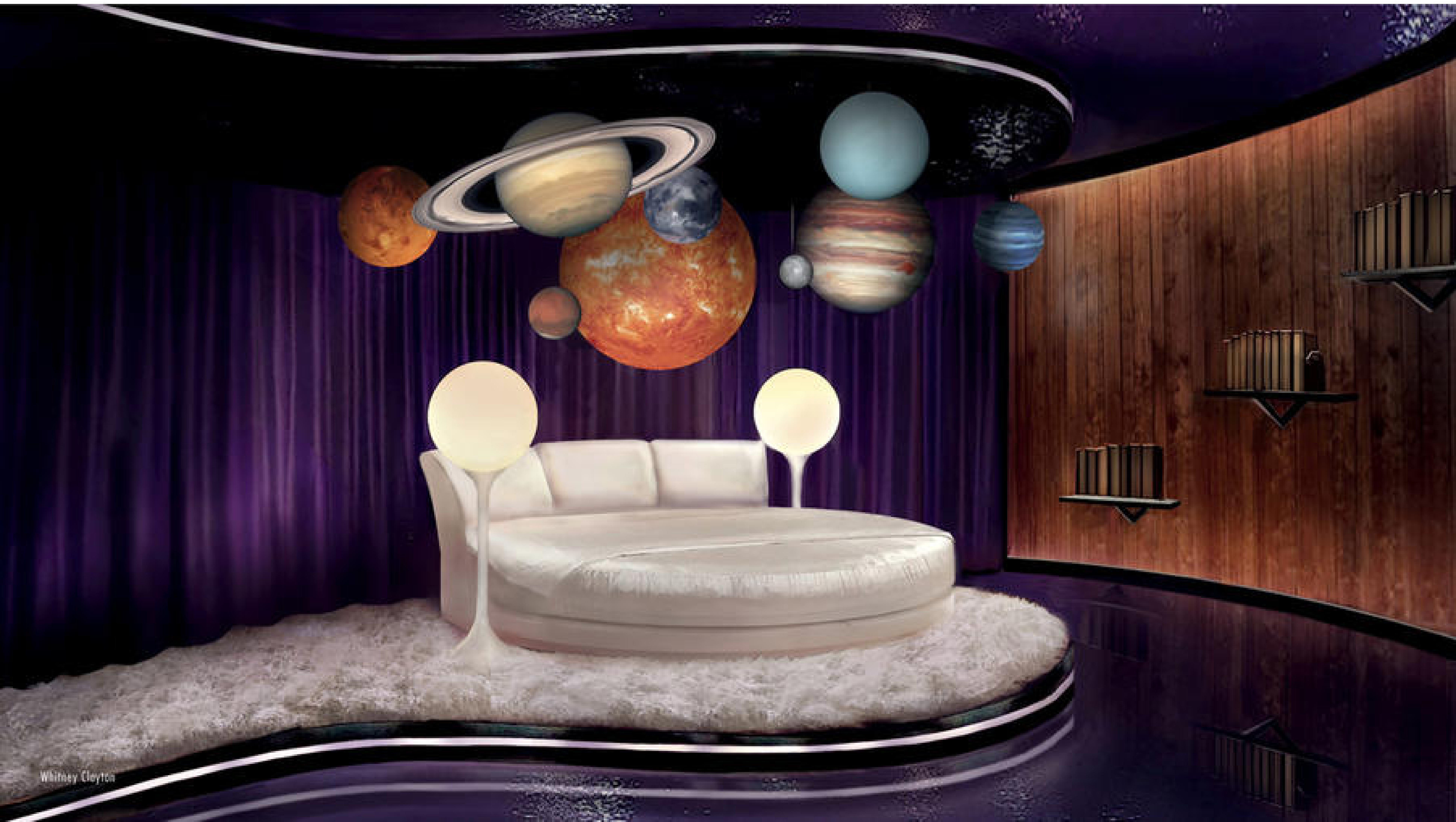

Sometimes you need more than Joy.
Sally's
Interplanetary
TRAVEL AGENCY
King's Road, Wellington Wells

Sarah Hamilton

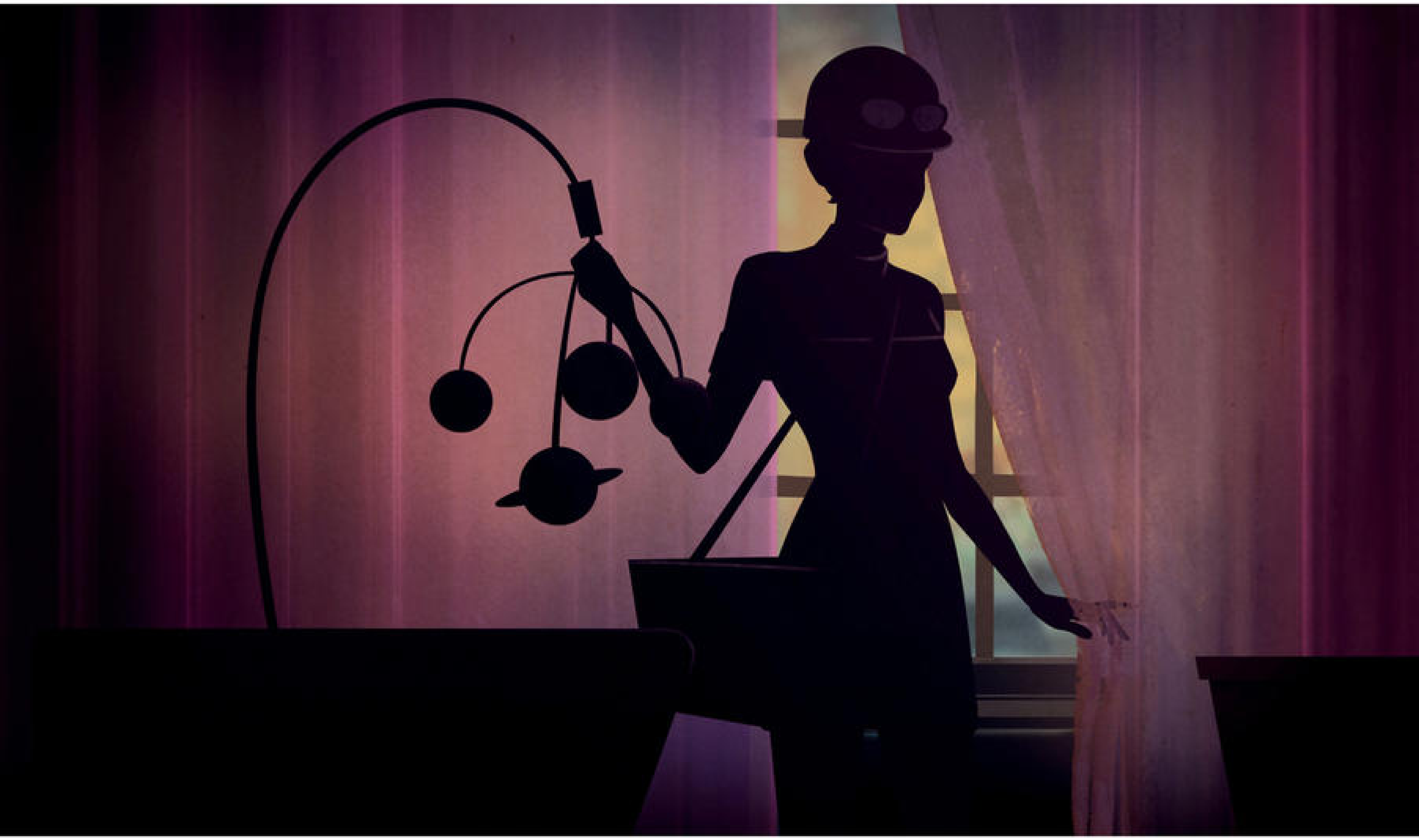
Sally's House

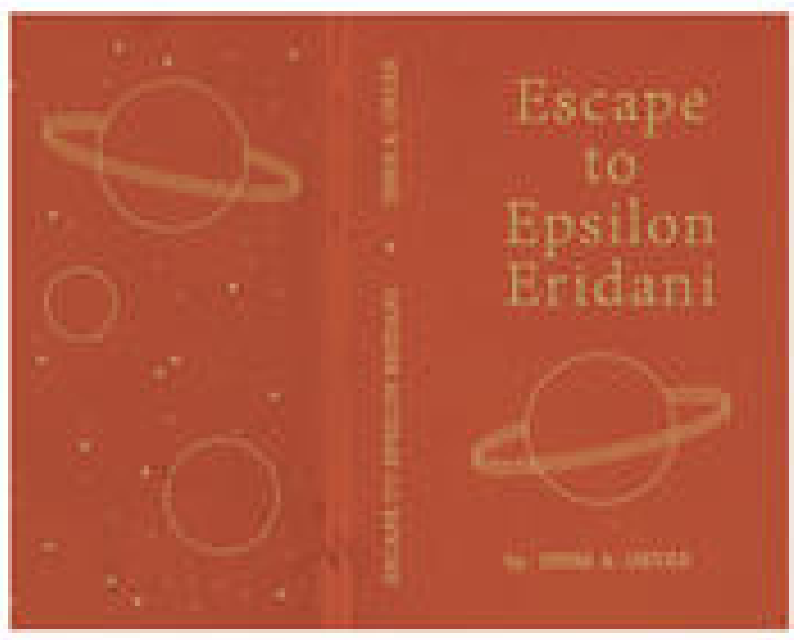

Sally's
INTERPLANETARY
TRAVEL AGENCY

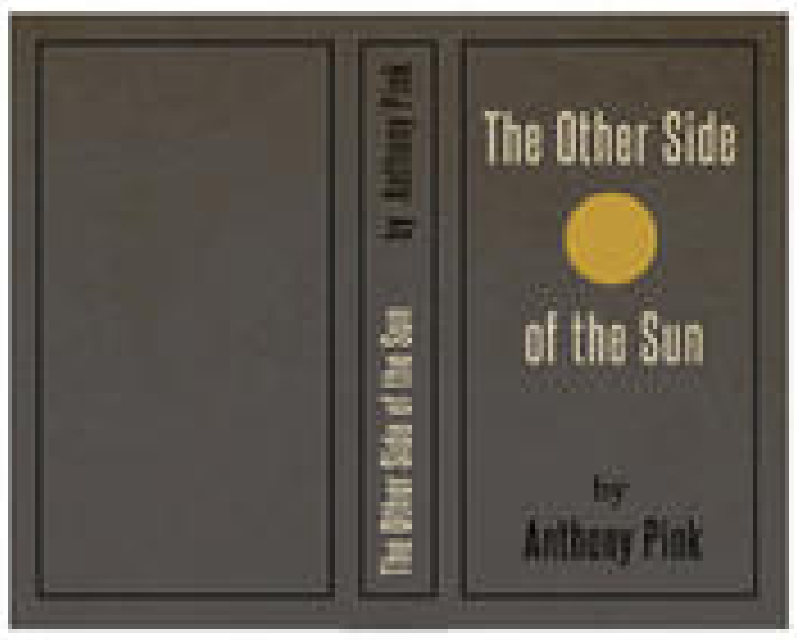
Sarah Hamilton

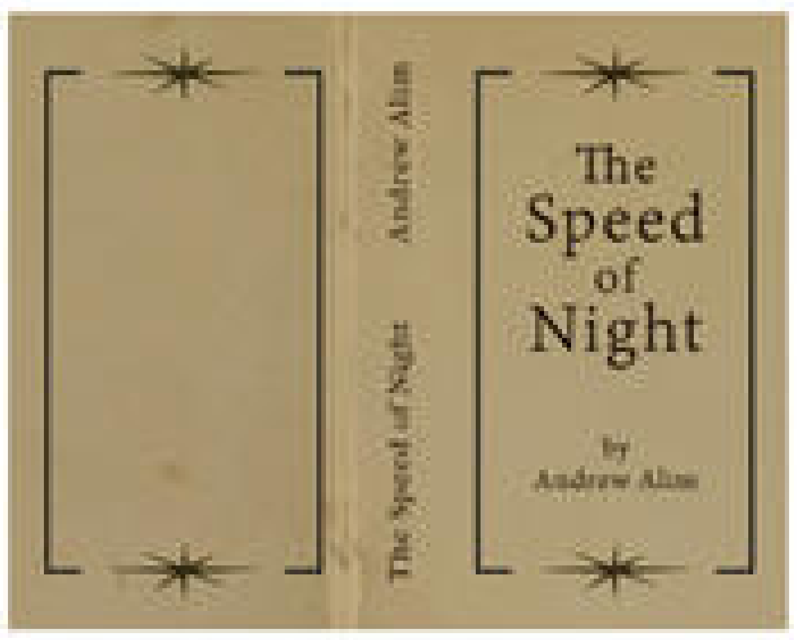


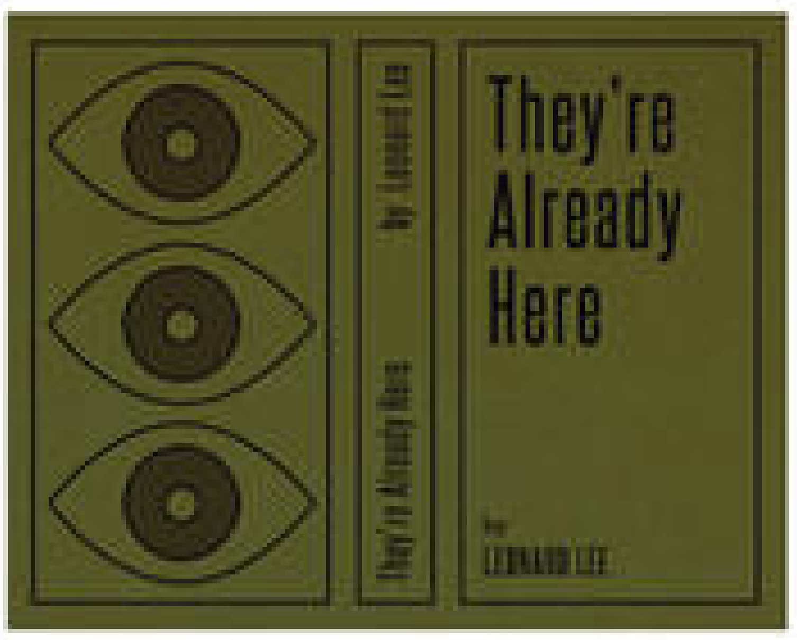
Whitney Clayton

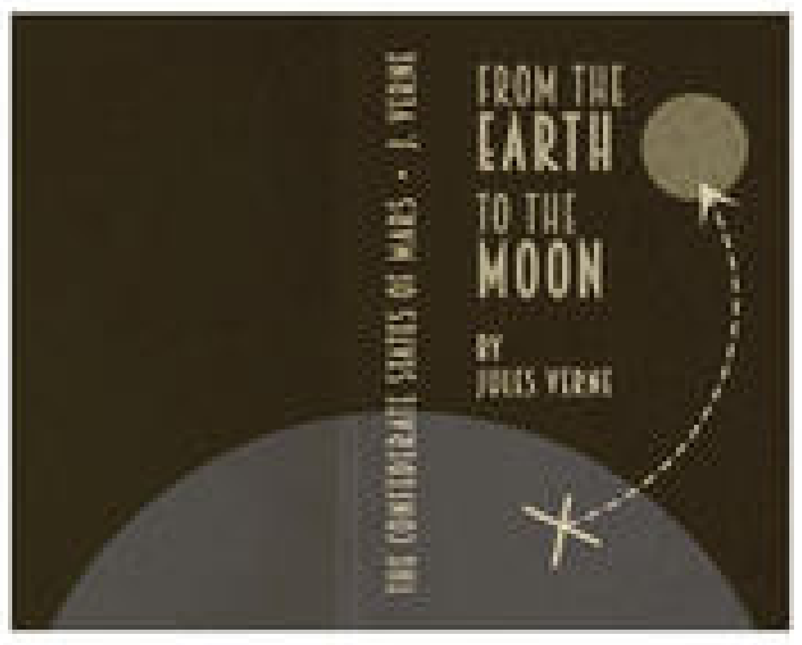


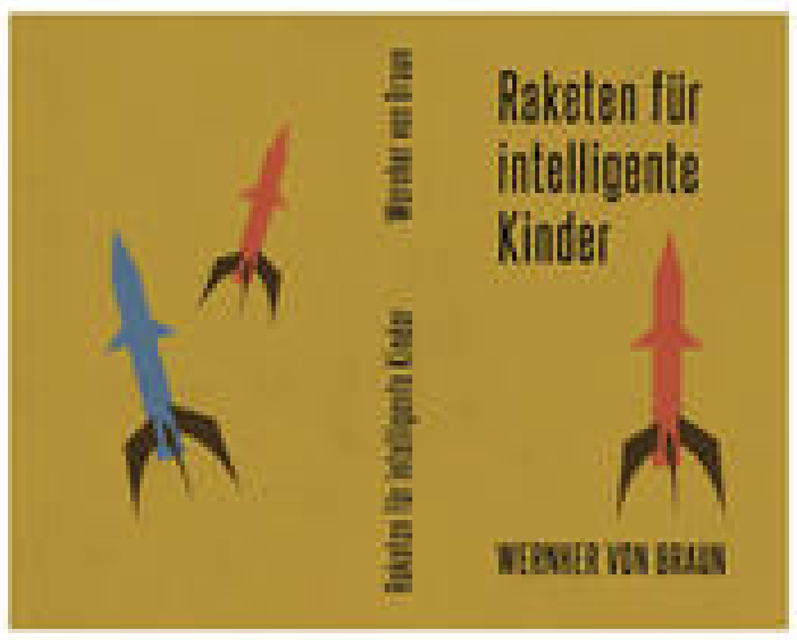

Escape
to
Epsilon
Eridani

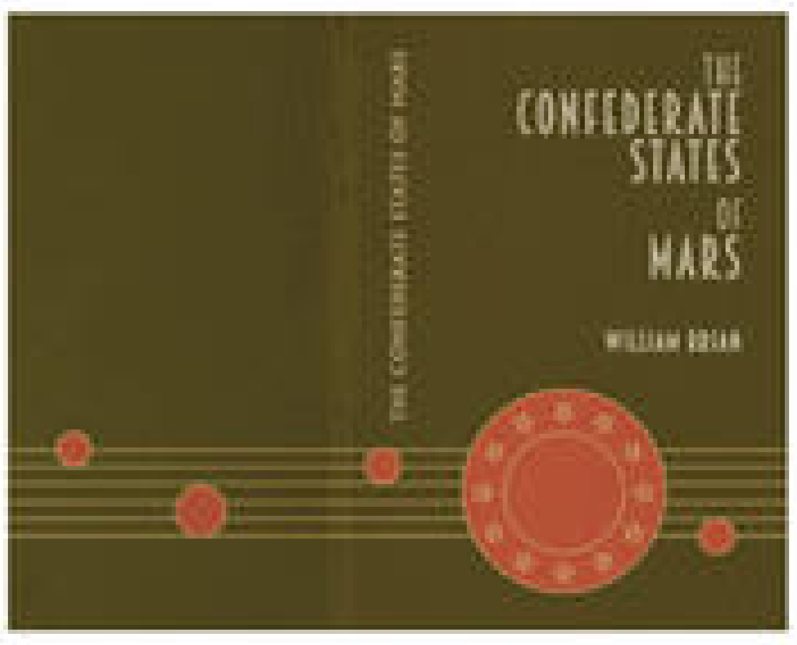

The Other Side of the Sun
by Anthony Pink
The Other Side
of the Sun
by
Anthony Pink

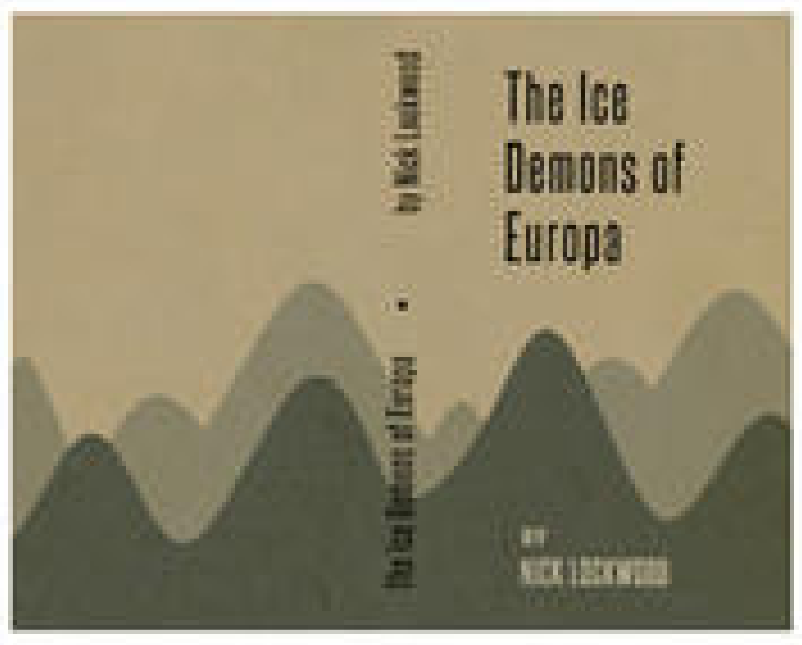

The Speed of Night
Andrew Alim
The
Speed
of
Night
by
Andrew Alim


They're Already Here
by Leonard Lee
They're
Already
Here
by
LEONARD LEE


THE CONFEDERATE STATES OF MARS • J. VERNE
FROM THE
EARTH
TO THE
MOON
BY
JULES VERNE

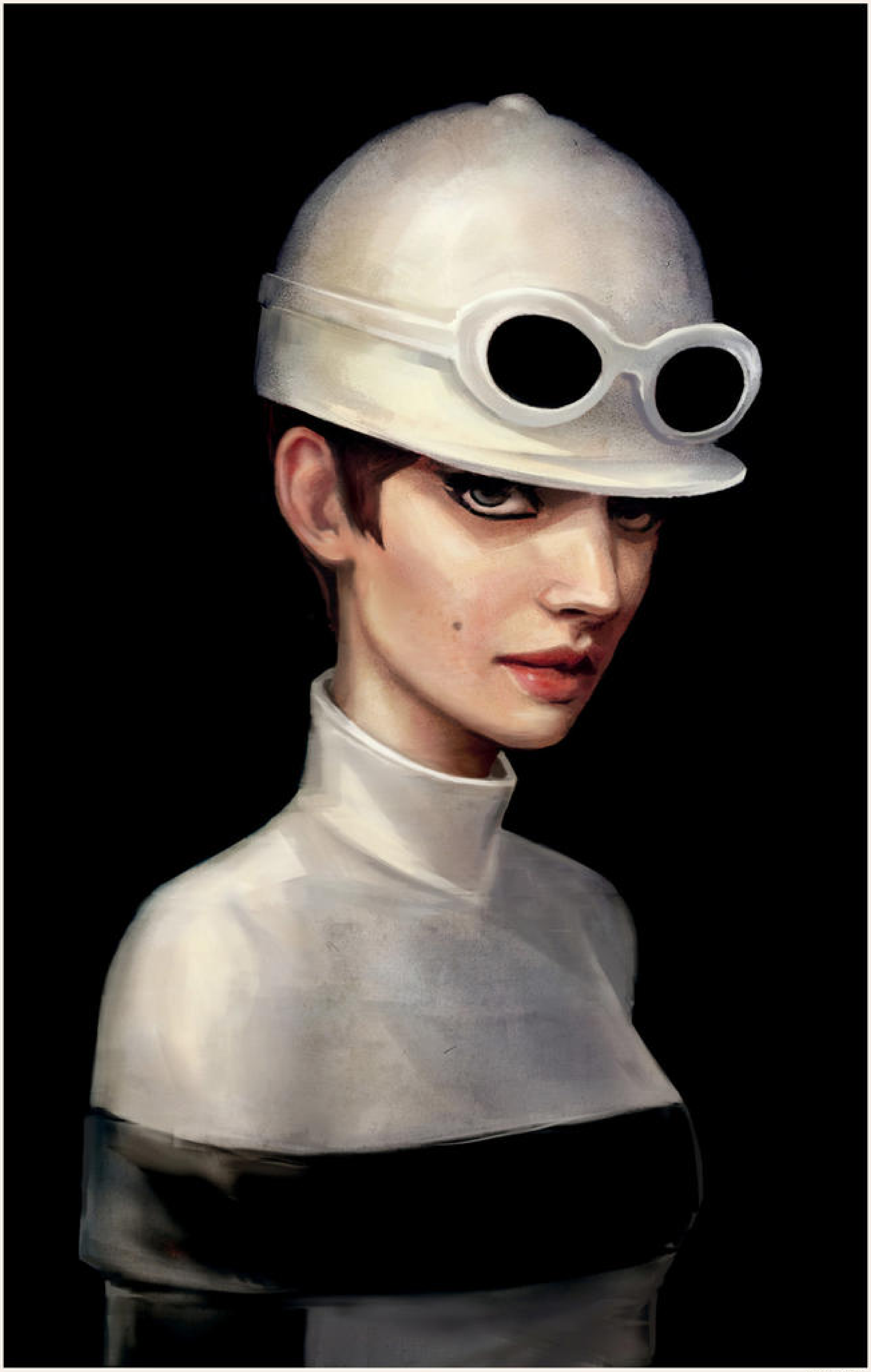

Raketen für intelligente Kinder
Wernher von Braun
Raketen für
intelligente
Kinder
WERNHER VON BRAUN


THE CONFEDERATE STATES OF MARS
THE
CONFEDERATE
STATES
OF
MARS
WILLIAM BRIAN

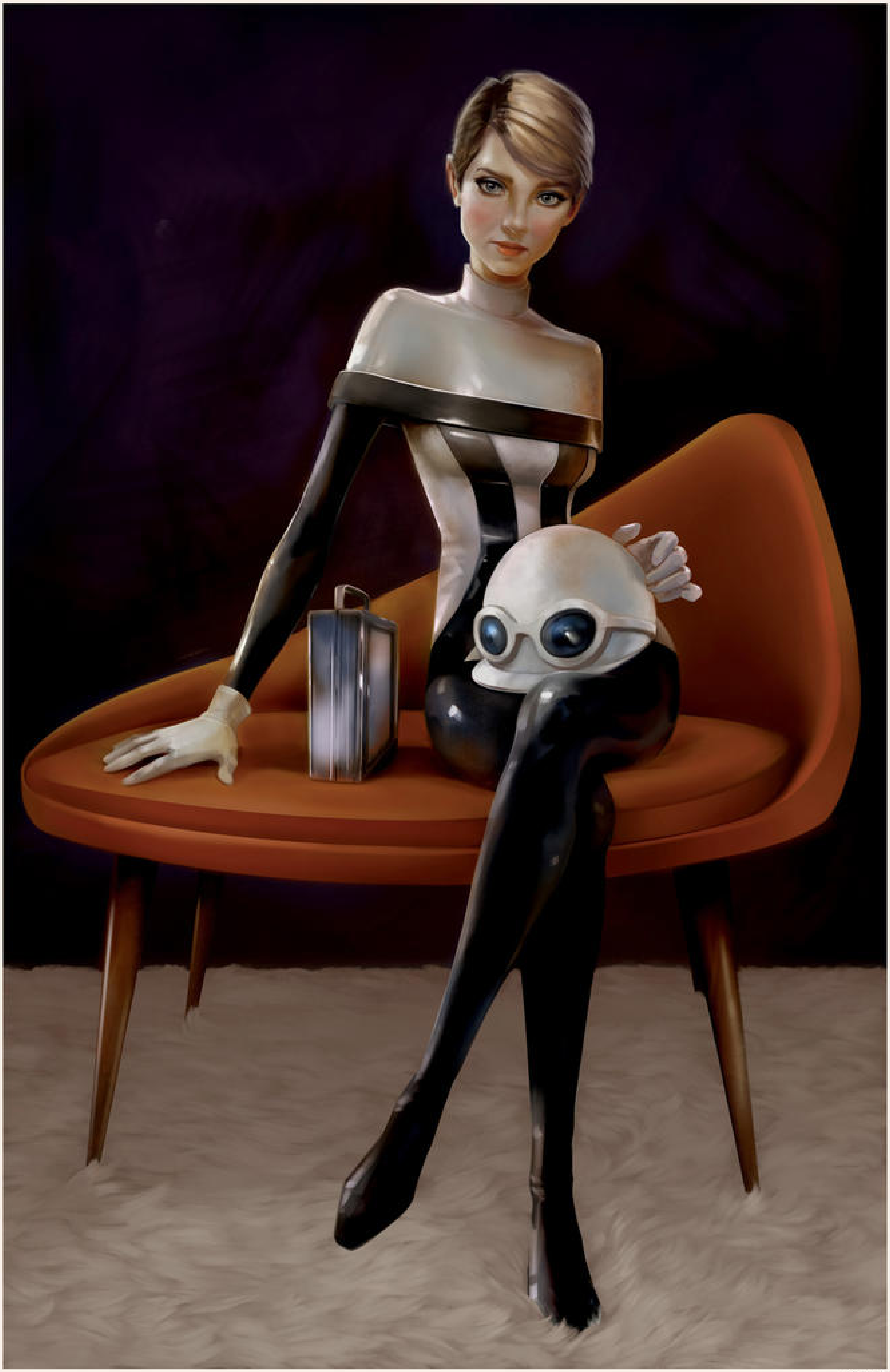

The Ice Demons of Europa • by Nick Lockwood
The Ice
Demons of
Europa
BY
NICK LOCKWOOD

All art on page by Sarah Hamilton

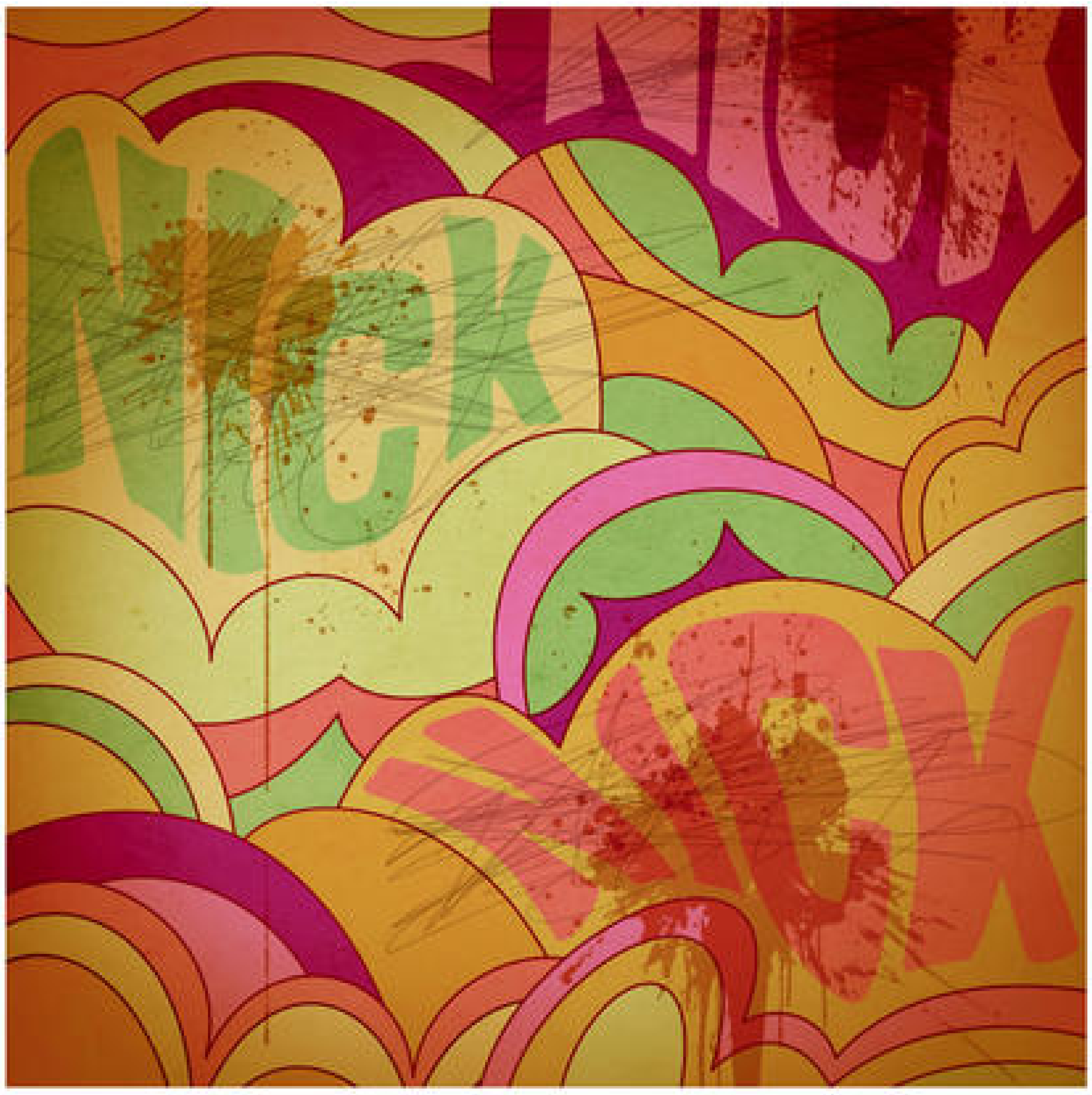
Sally's house, and even the name of her business—Sally's Interplanetary Travel Agency—reflect her lifelong dream of space travel. As teens, she and Arthur imagined flying away on a rocket ship together. At some level, Sally has always been interested in escape.

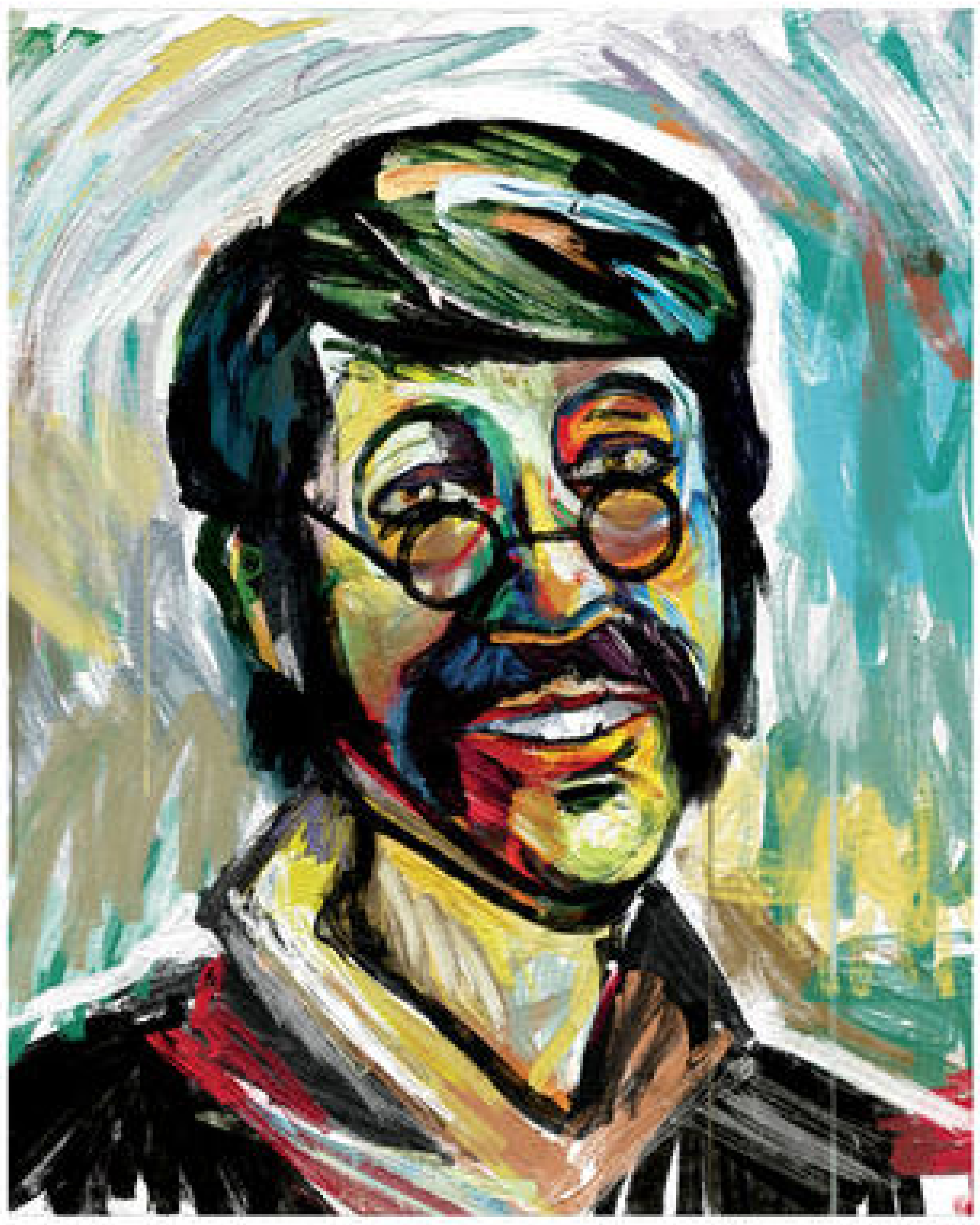


Whitney Clayton

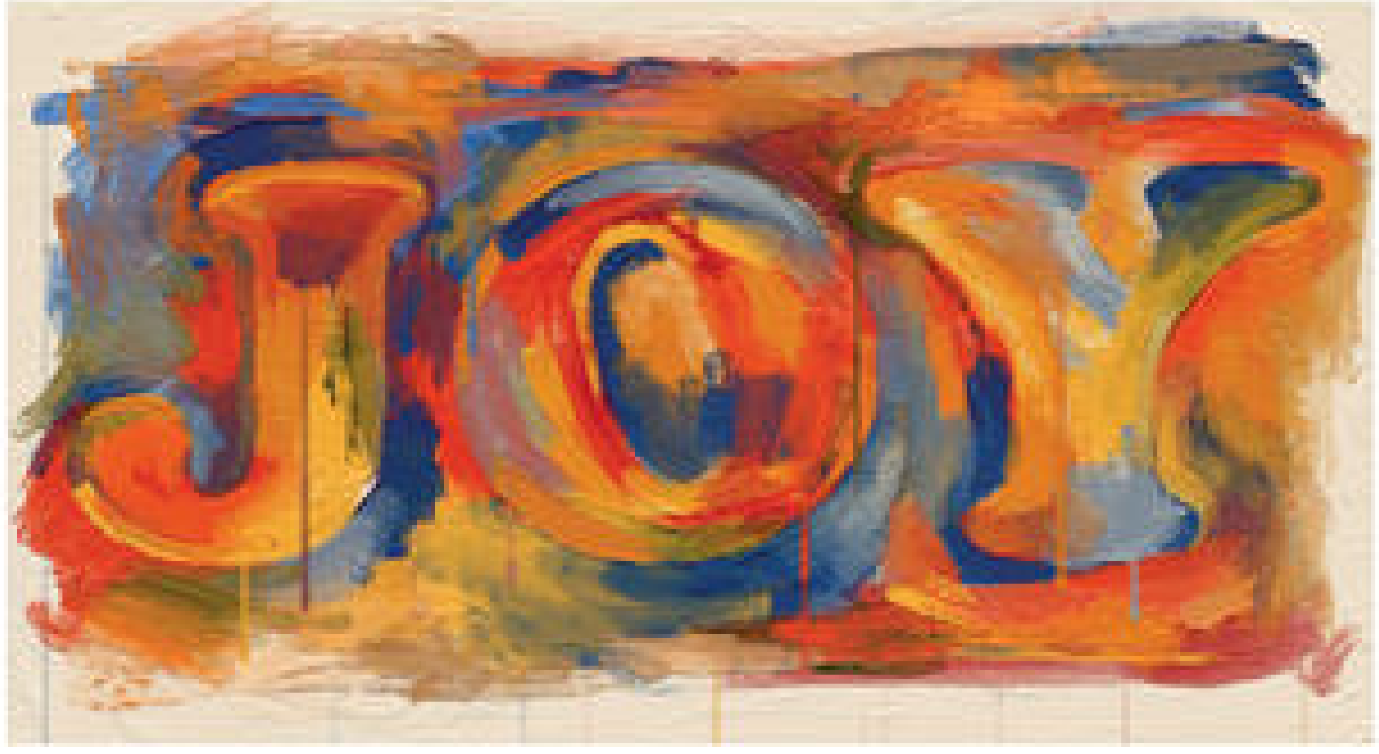


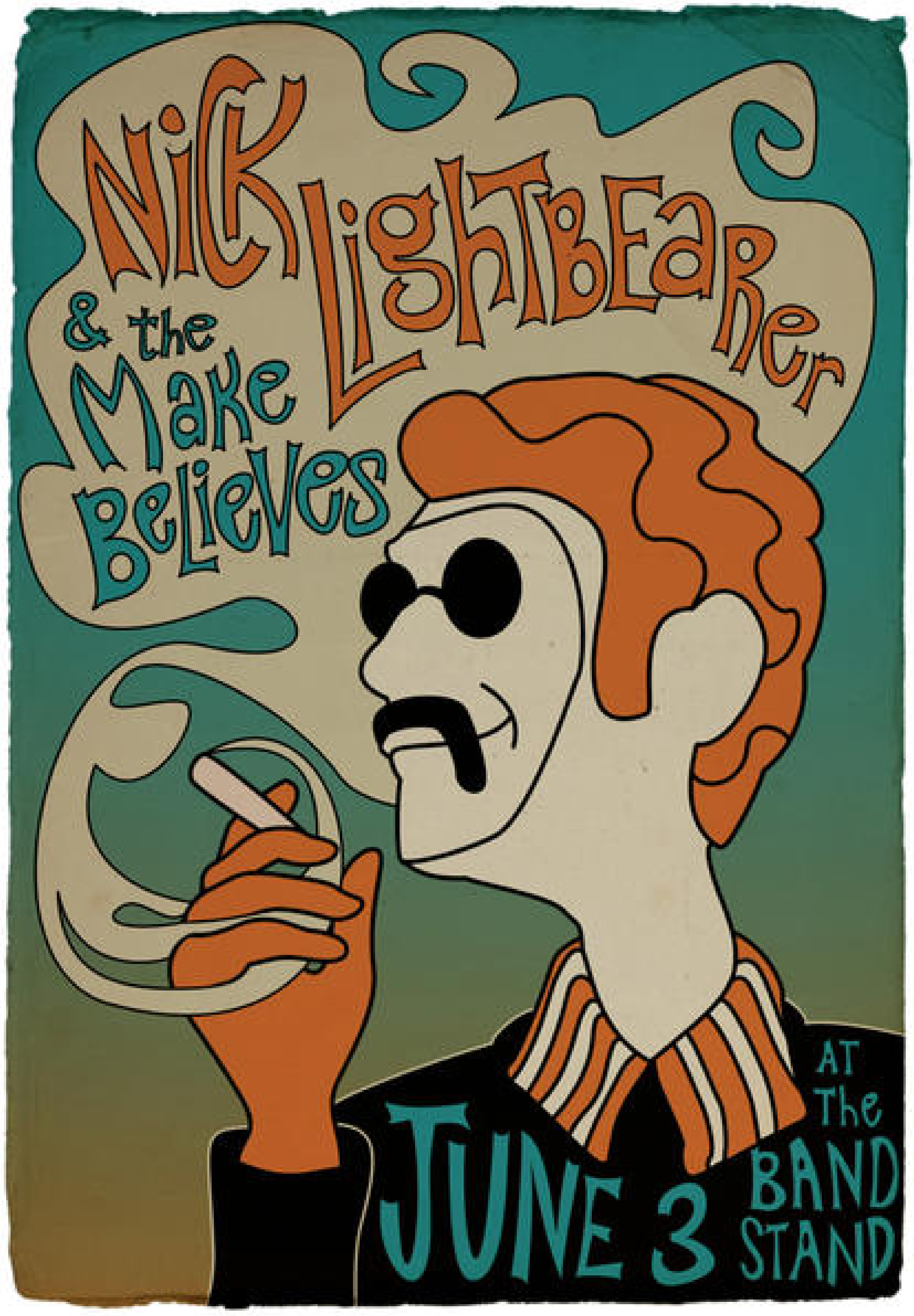
Cris Delara

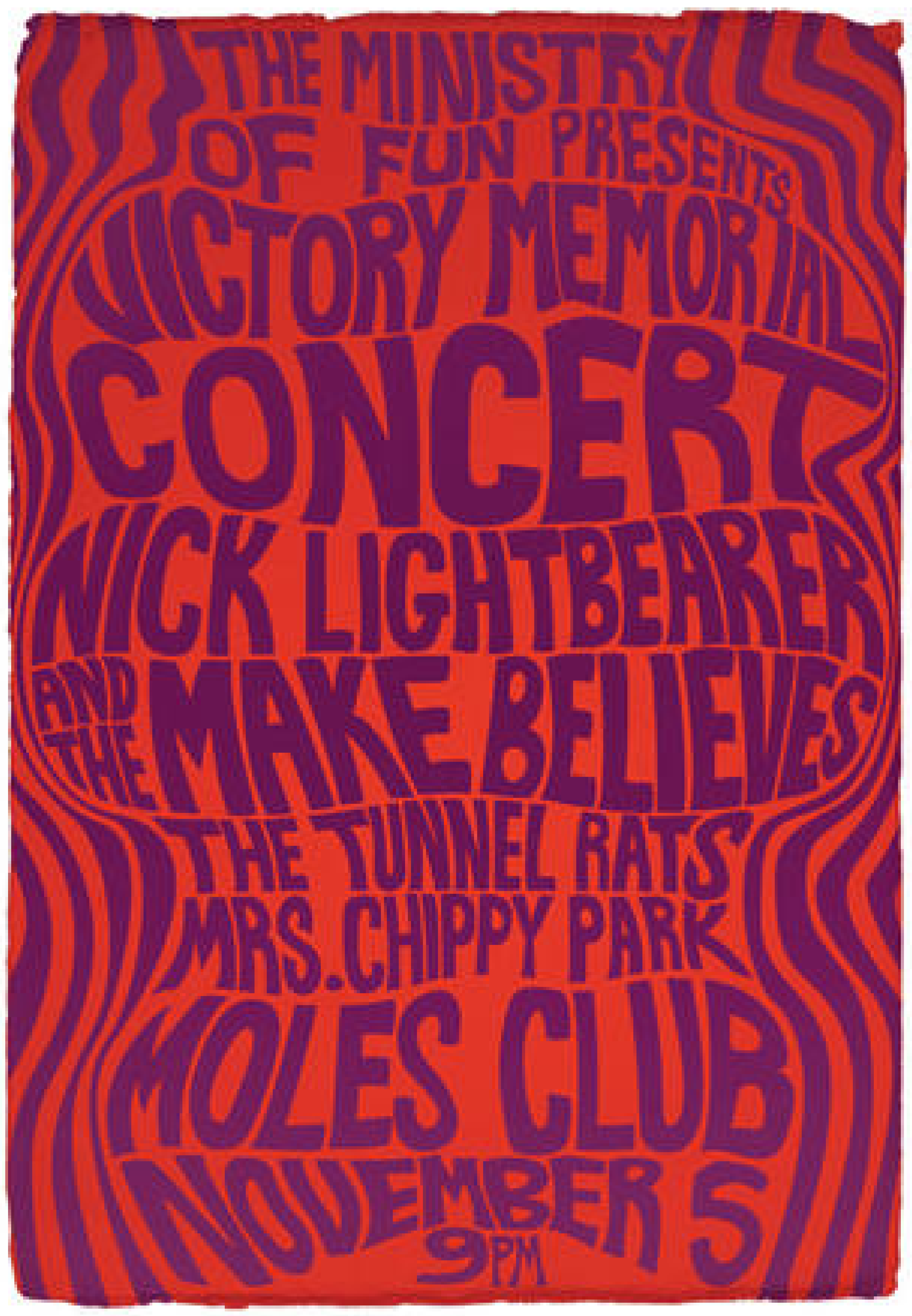

NICK
NICK
NICK



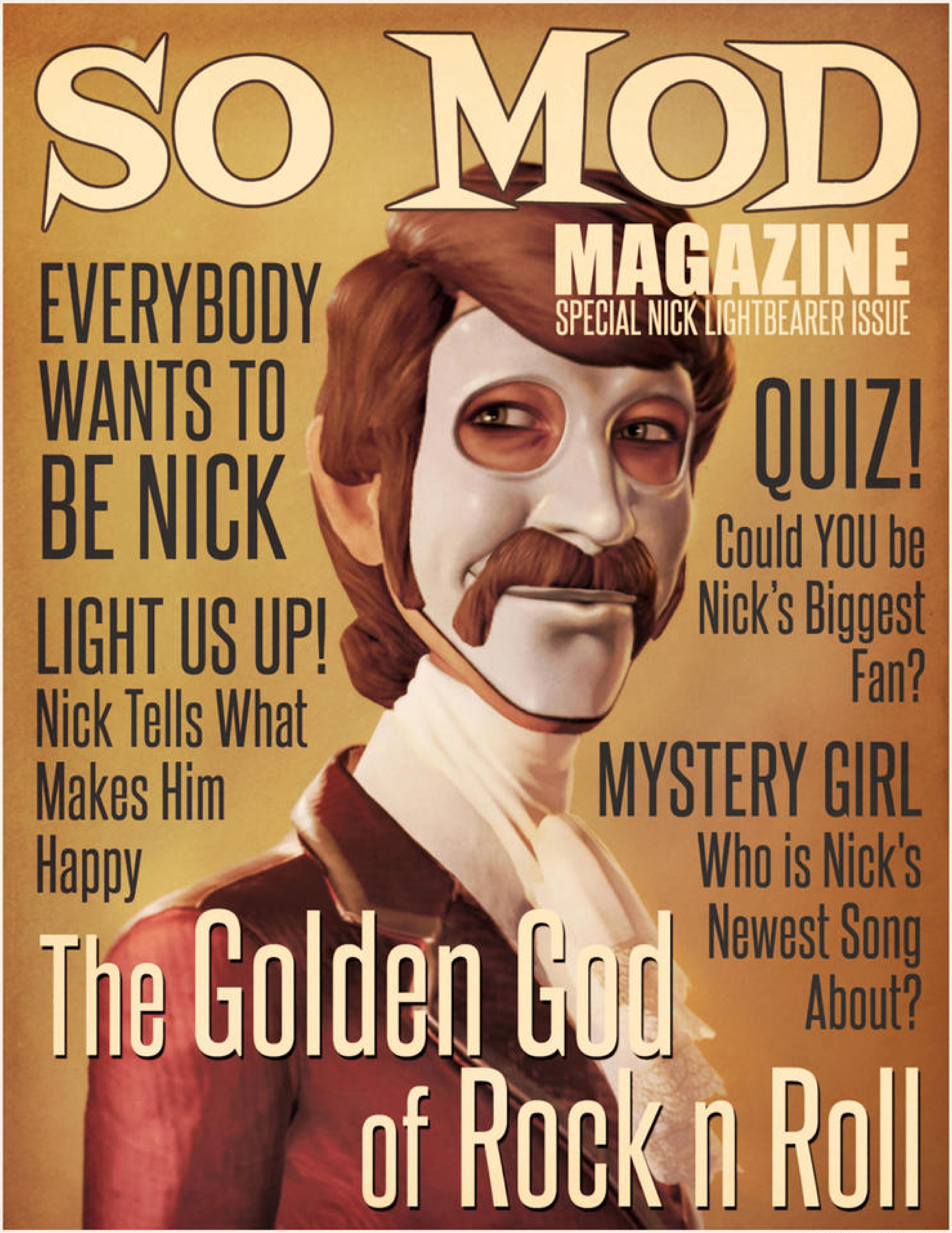
"Inspired" by John Bratby




NICK LIGHTBEARER
& the Make Believes
JUNE 3
AT The BAND STAND

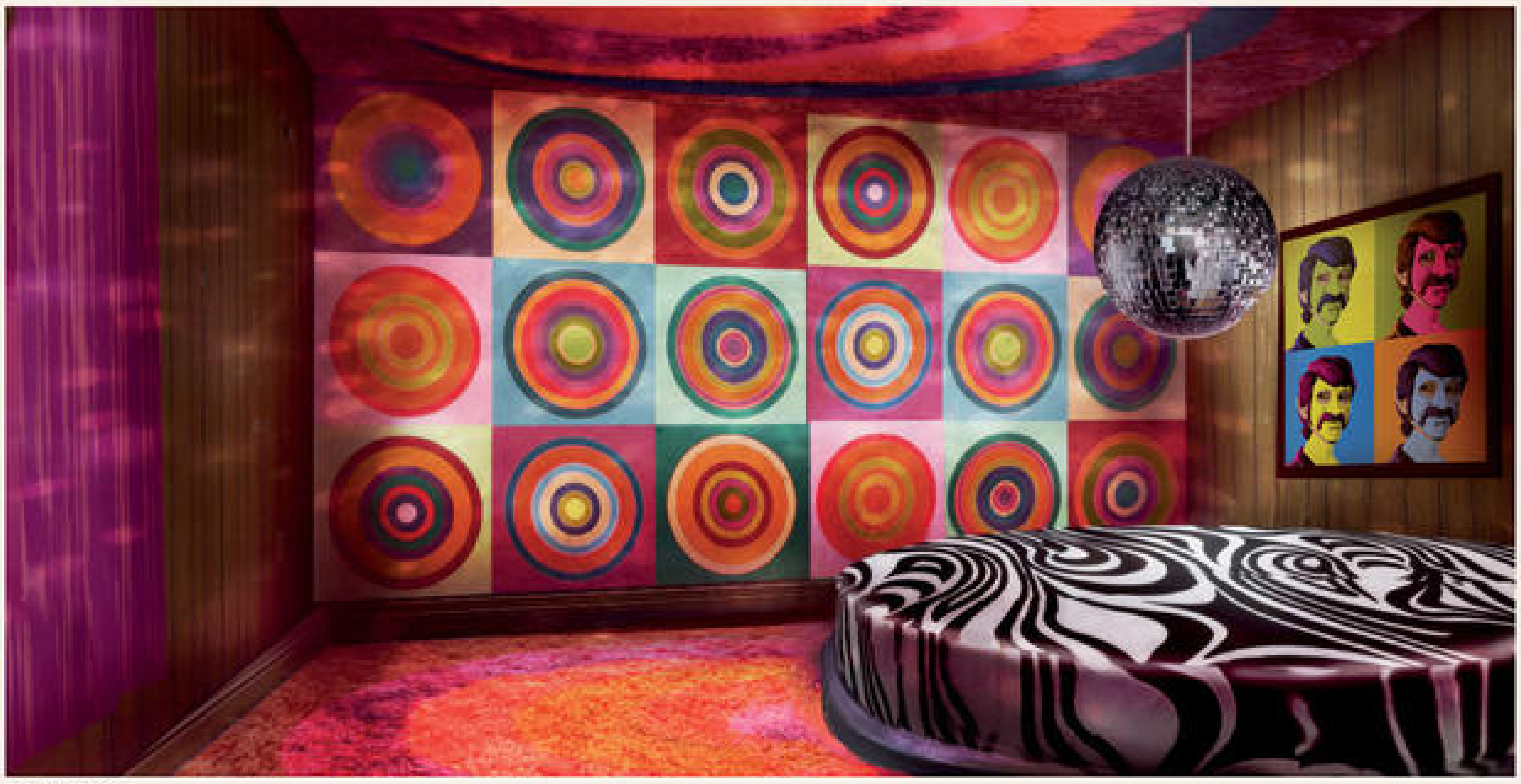

THE MINISTRY OF FUN PRESENTS
VICTORY MEMORIAL
CONCERT
NICK LIGHTBEARER
AND THE MAKE BELIEVES
THE TUNNEL RATS
MRS. CHIPPY PARK
MOLES CLUB
NOVEMBER 5
9PM

“The Village Pop Star”

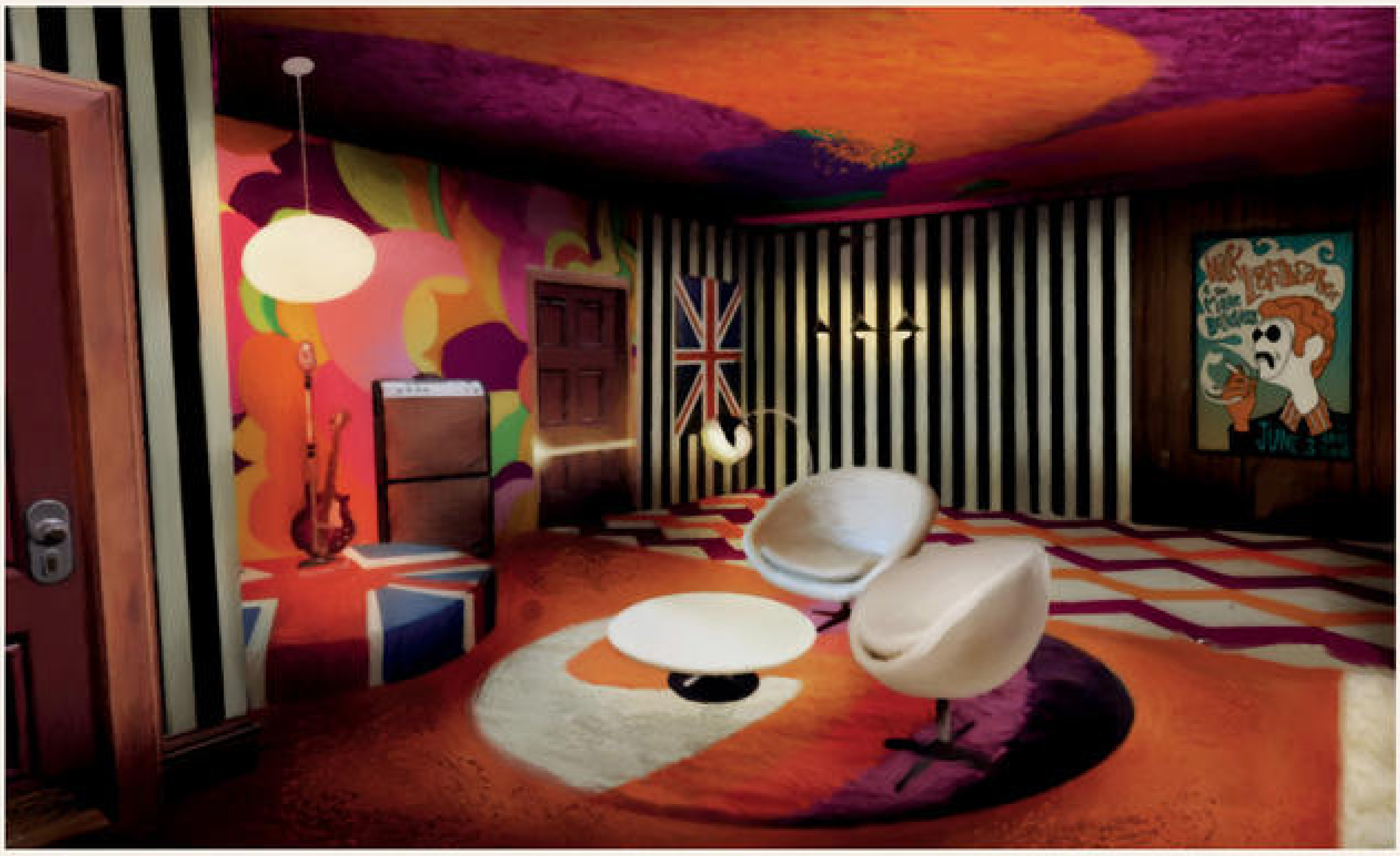

SO MOD
MAGAZINE
SPECIAL NICK LIGHTBEARER ISSUE
EVERYBODY WANTS TO BE NICK
LIGHT US UP!
Nick Tells What Makes Him Happy
QUIZ!
Could YOU be Nick's Biggest Fan?
MYSTERY GIRL
Who is Nick's Newest Song About?
The Golden God of Rock n Roll

All art on this spread by Sarah Hamilton

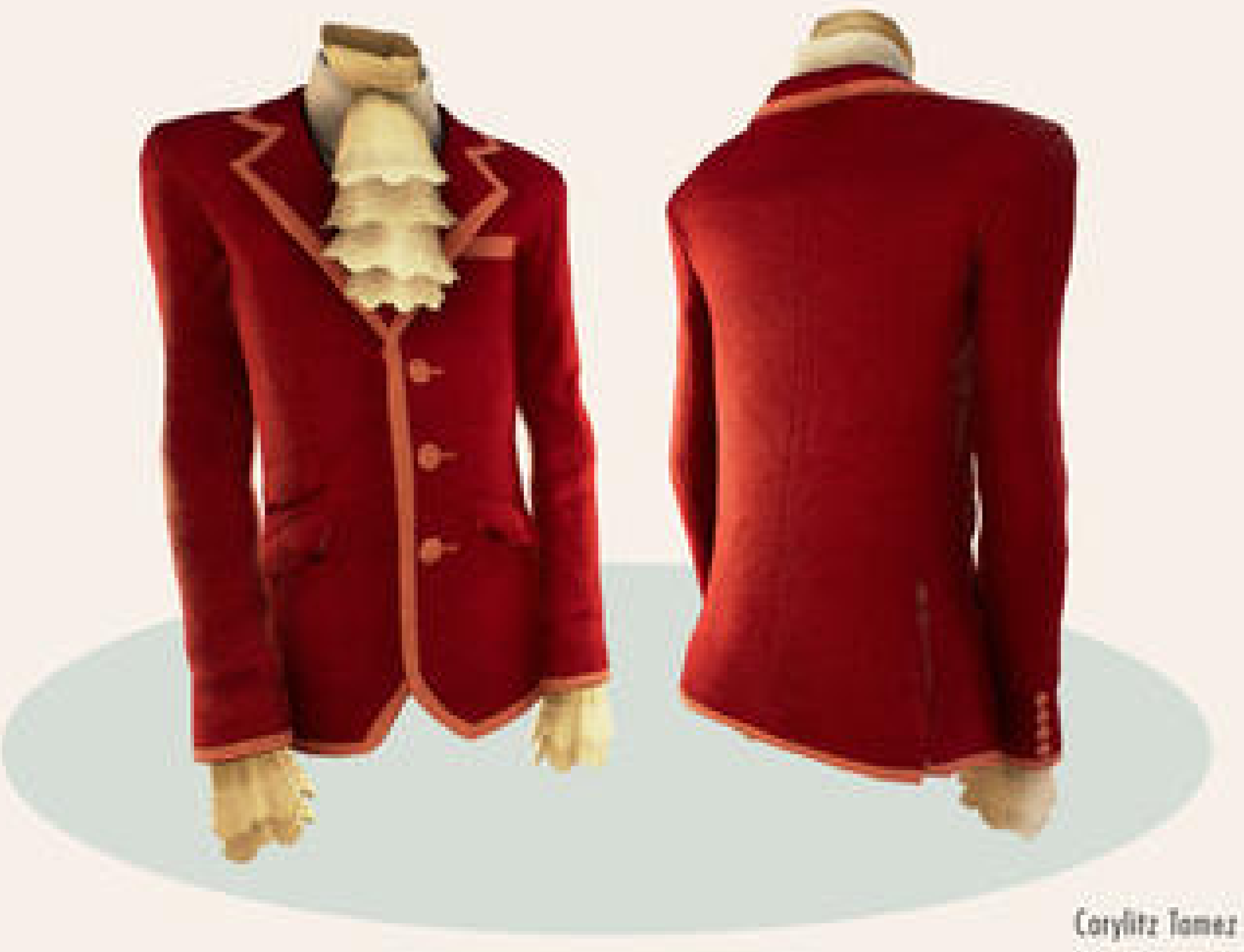
Nick Lightbearer's Groovy Pad



Whitney Clayton

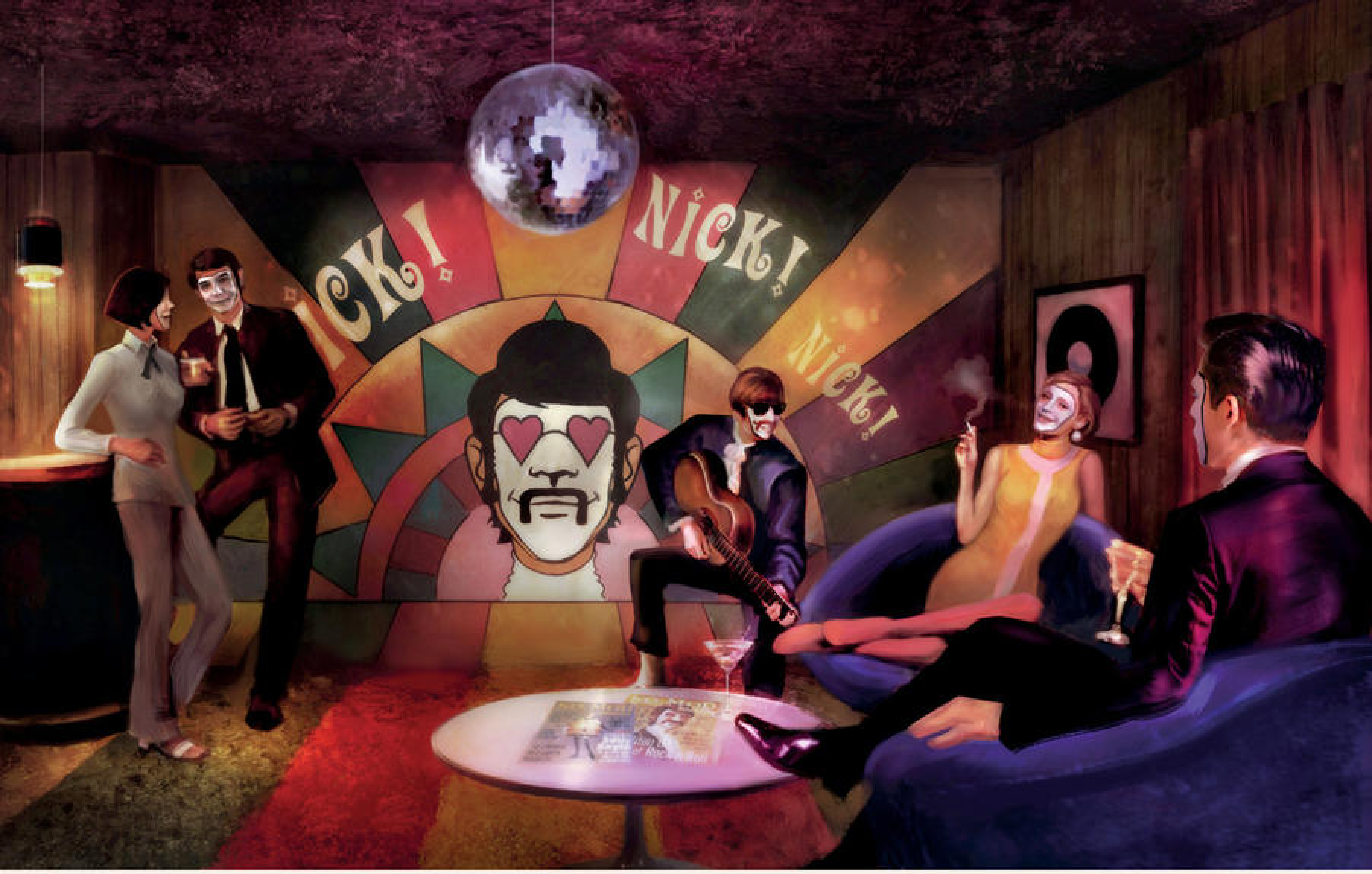


Whitney Clayton



Corylitz Tamez

What would swinging '60s England be without its own iconic pop star? Nick Lightbearer is the mod heartthrob of Wellington Wells, with his ruffled suit, groupies, and groovy pad. The inspiration for Nick comes from dandyish British rockers like Mick Jagger. Austin Powers only wishes he could be as cool as Nick! Nick Lightbearer and The Make Believes are top-of-the-charts in Wellington Wells with their upbeat songs about being happy. Posters for their shows are inspired by psychedelic rock posters of the 1960s.


ICK!
NICK!
NICK!

Whitney Clayton

Corylitz Tomez

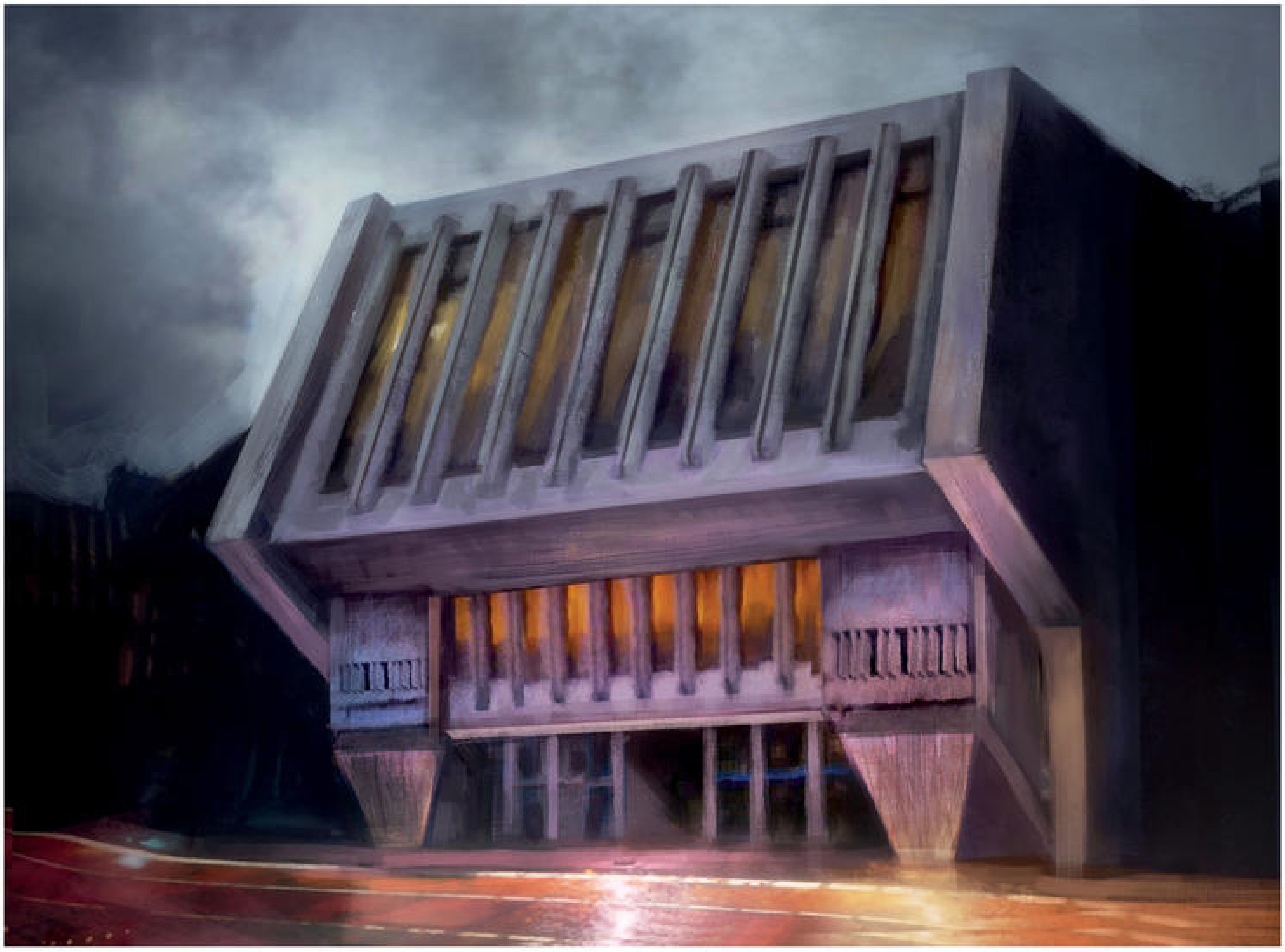
Put on your HAPPY FACE!
Keep your chin up!

BEAUTIFUL DAY!

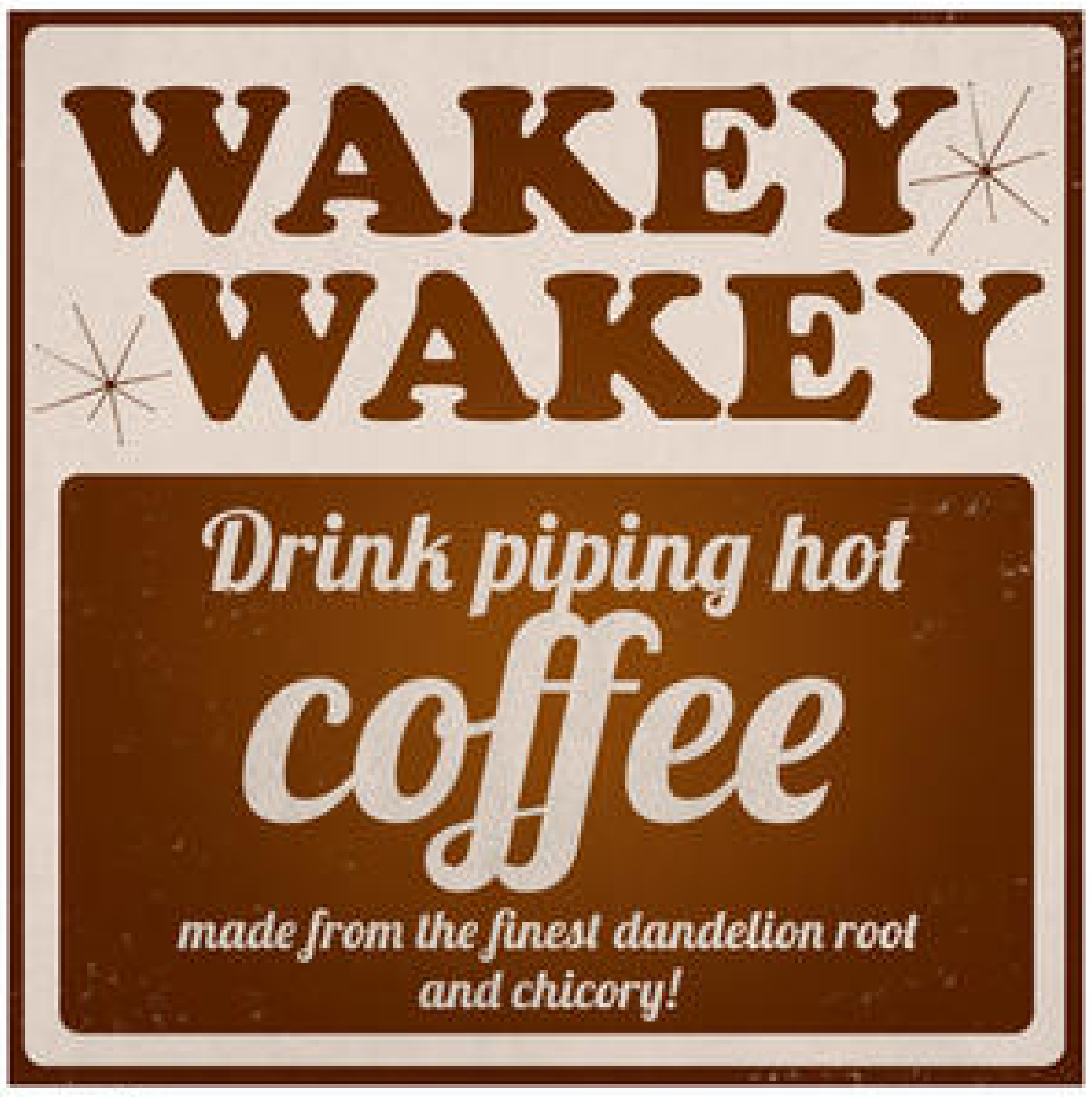
WARNING!
Mary Whitehouse, Crime
Mary Ann Evans, Ladies' Page

All art on this page by Emmanuel Lauzon

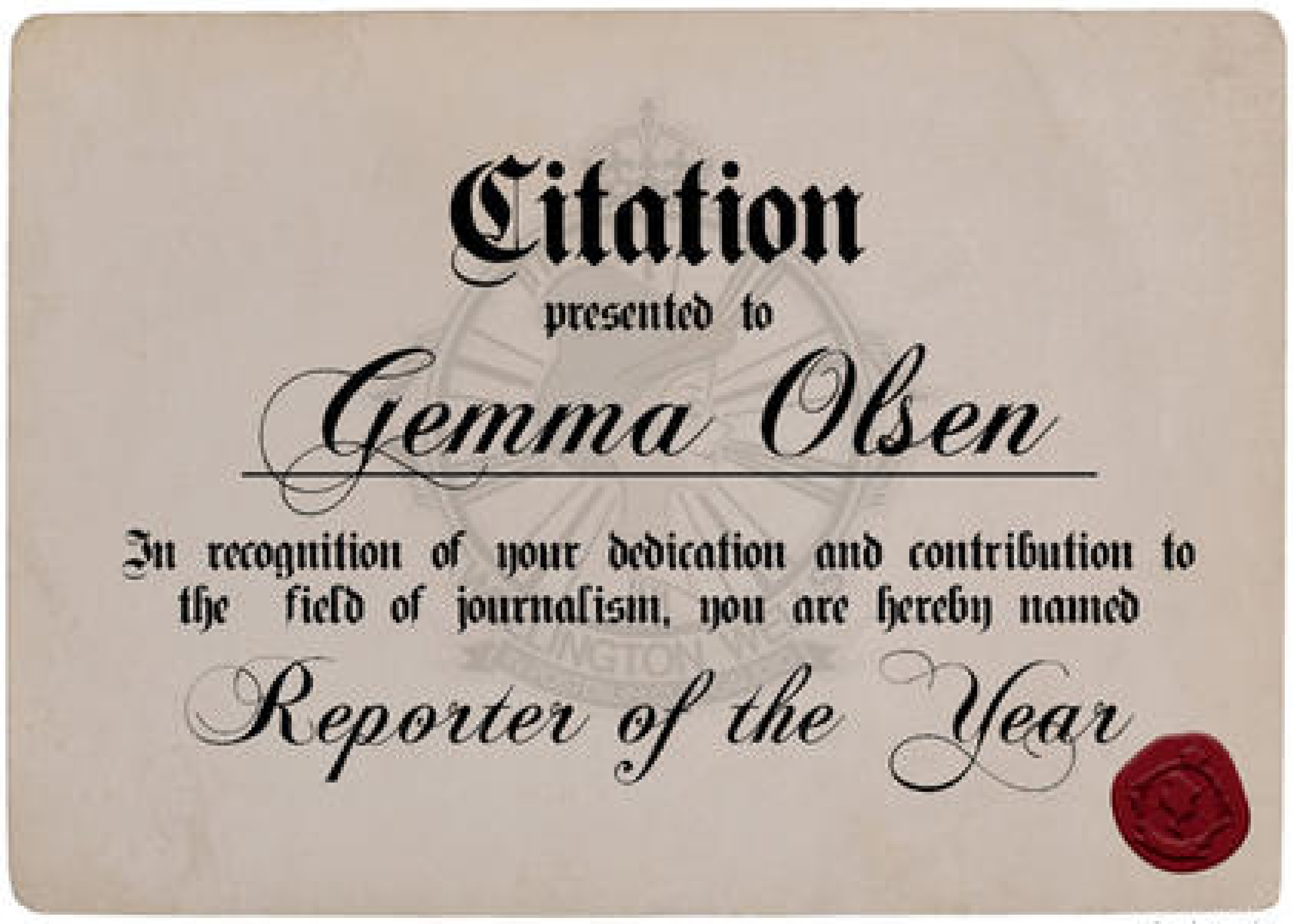
“The ‘O’ Courant” Newspaper Office



Whitney Clayton


WAKEY WAKEY
Drink piping hot
coffee
made from the finest dandelion root and chicory!

Sarah Hamilton



Citation

presented to

Gemma Olsen

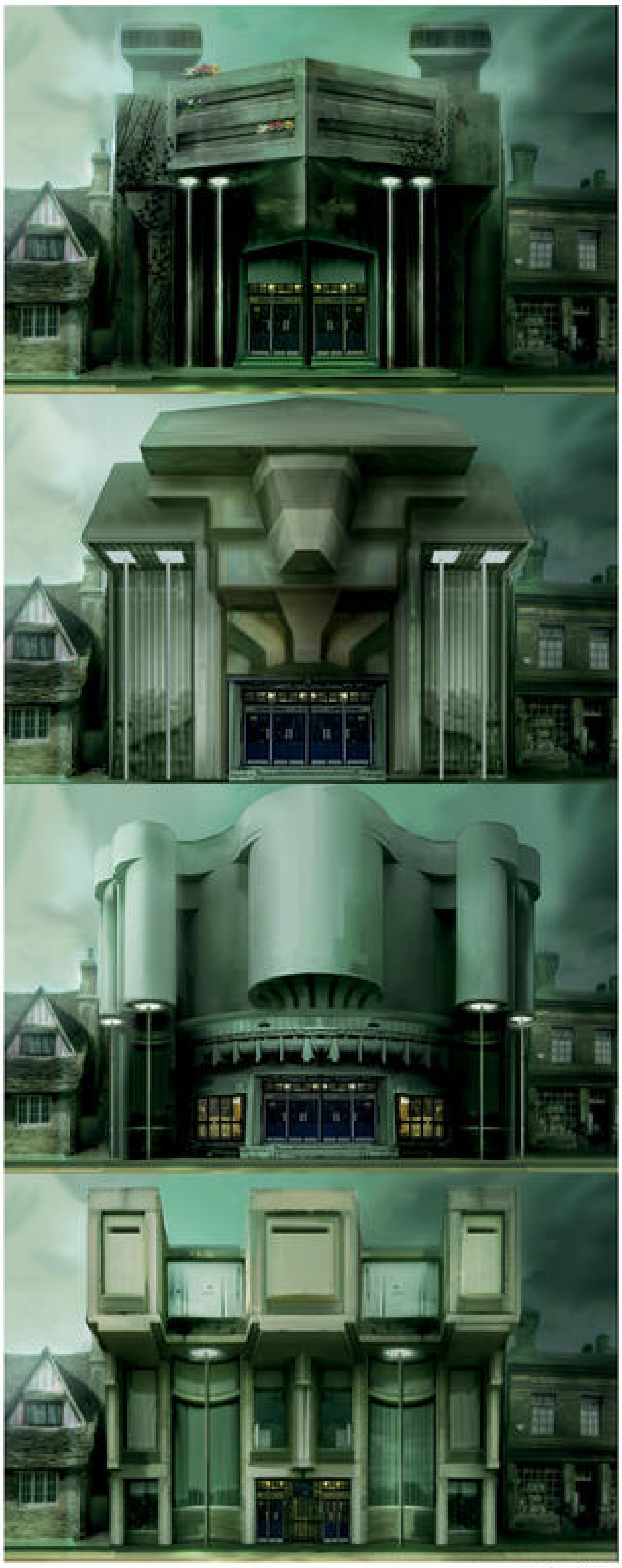
In recognition of your dedication and contribution to the field of journalism, you are hereby named

Reporter of the Year

Sarah Hamilton

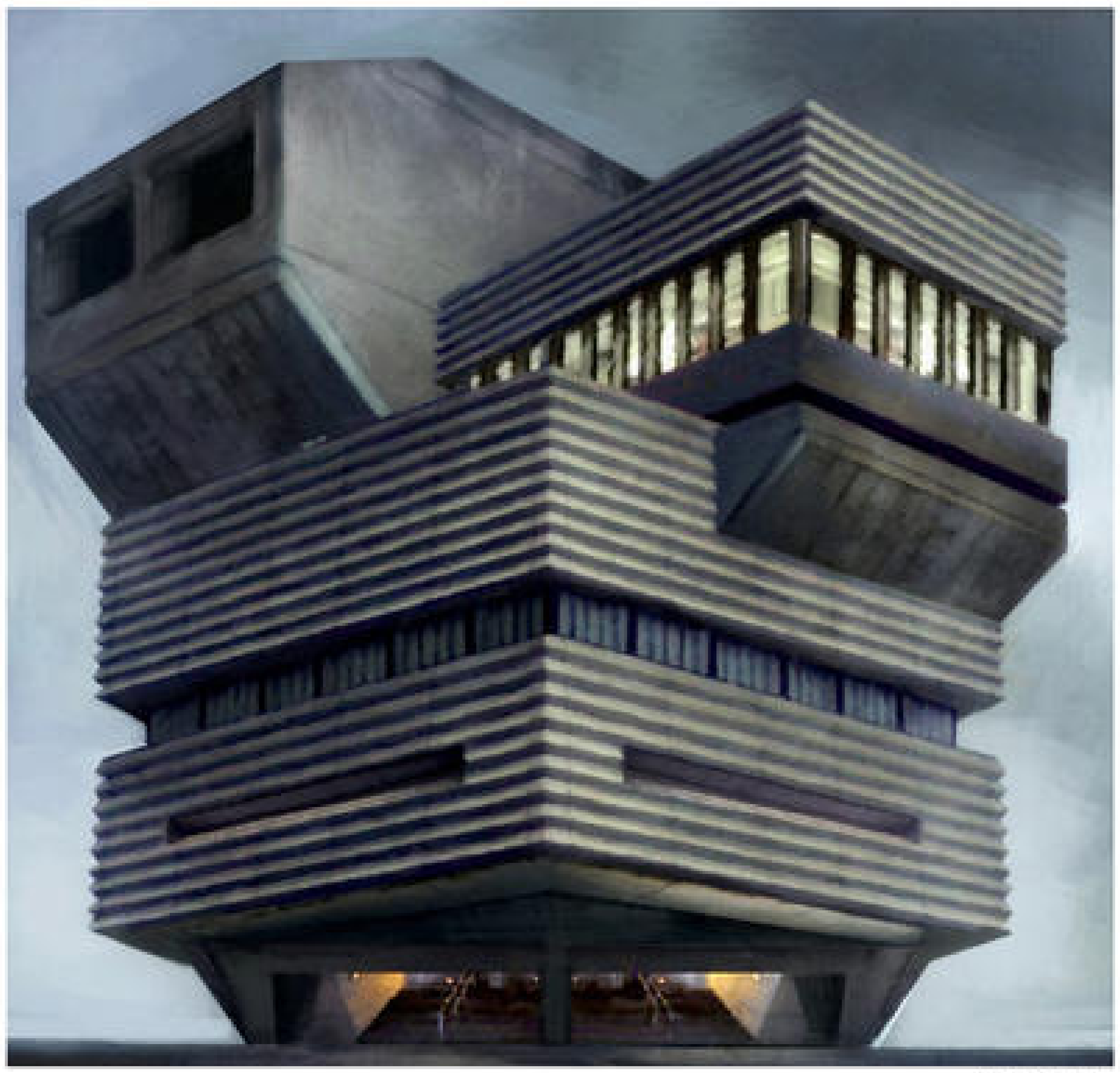
“The ‘O’ Courant” newspaper is a major source of lies in Wellington Wells. The building’s exterior is chunky, jagged cement resembling a bloated spaceship, but the interior is a drab, bureaucratic mix of rusts, olives, and browns. The carpet has coffee stains no one has bothered to clean.

Police Headquarters

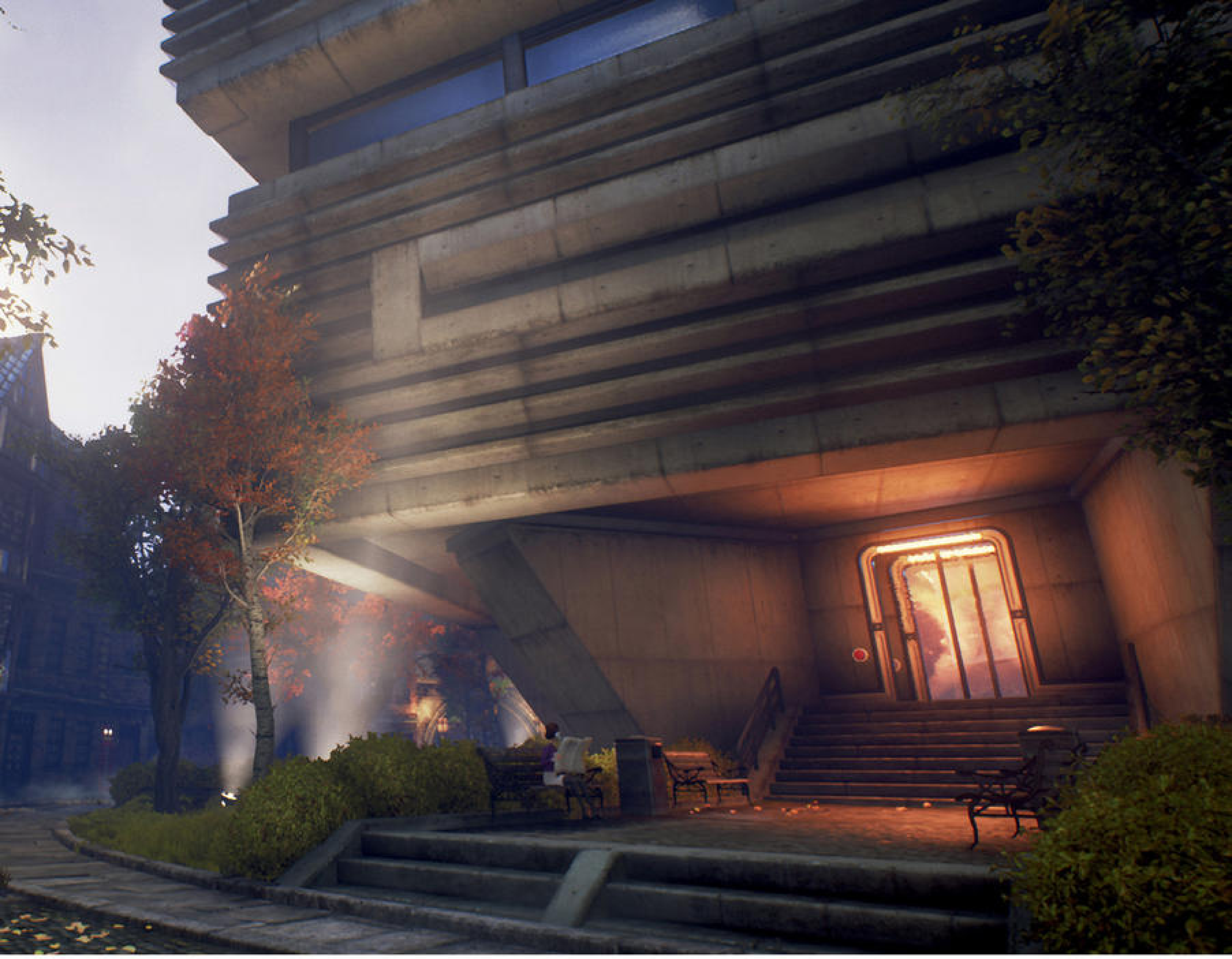


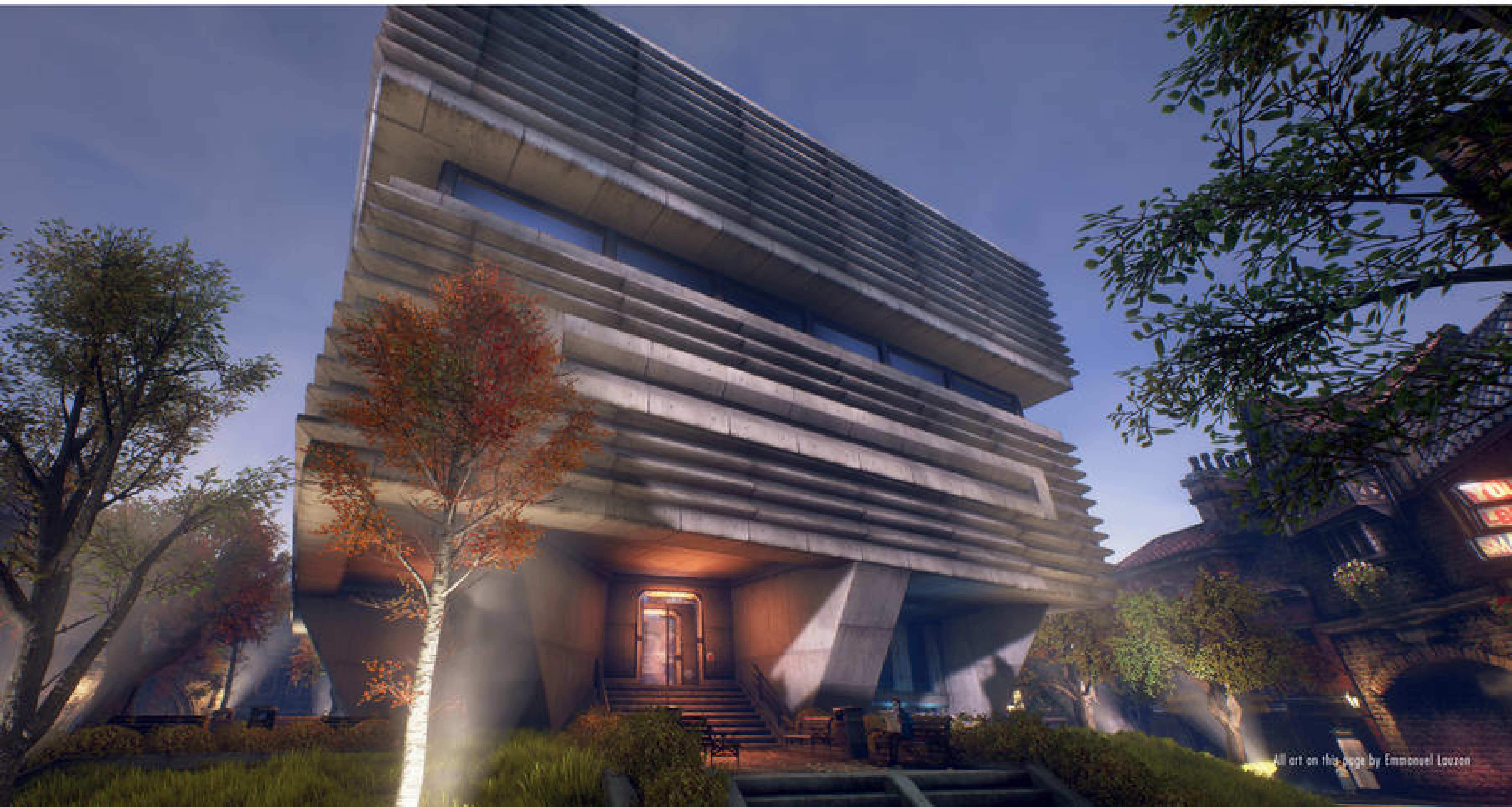
Whitney Clayton

We wanted the Police Headquarters to feel Orwellian, imposing, and intimidating. The top-heaviness of the building is subliminally threatening, looking as if it could crush you at any moment. The pointed front was designed to look aggressive. Brutalist buildings are often constructed of raw concrete and are associated with government and authoritarianism. The fun thing about designing Brutalist buildings is that they're so sculptural, often made up of large, abstract, and expressive shapes.

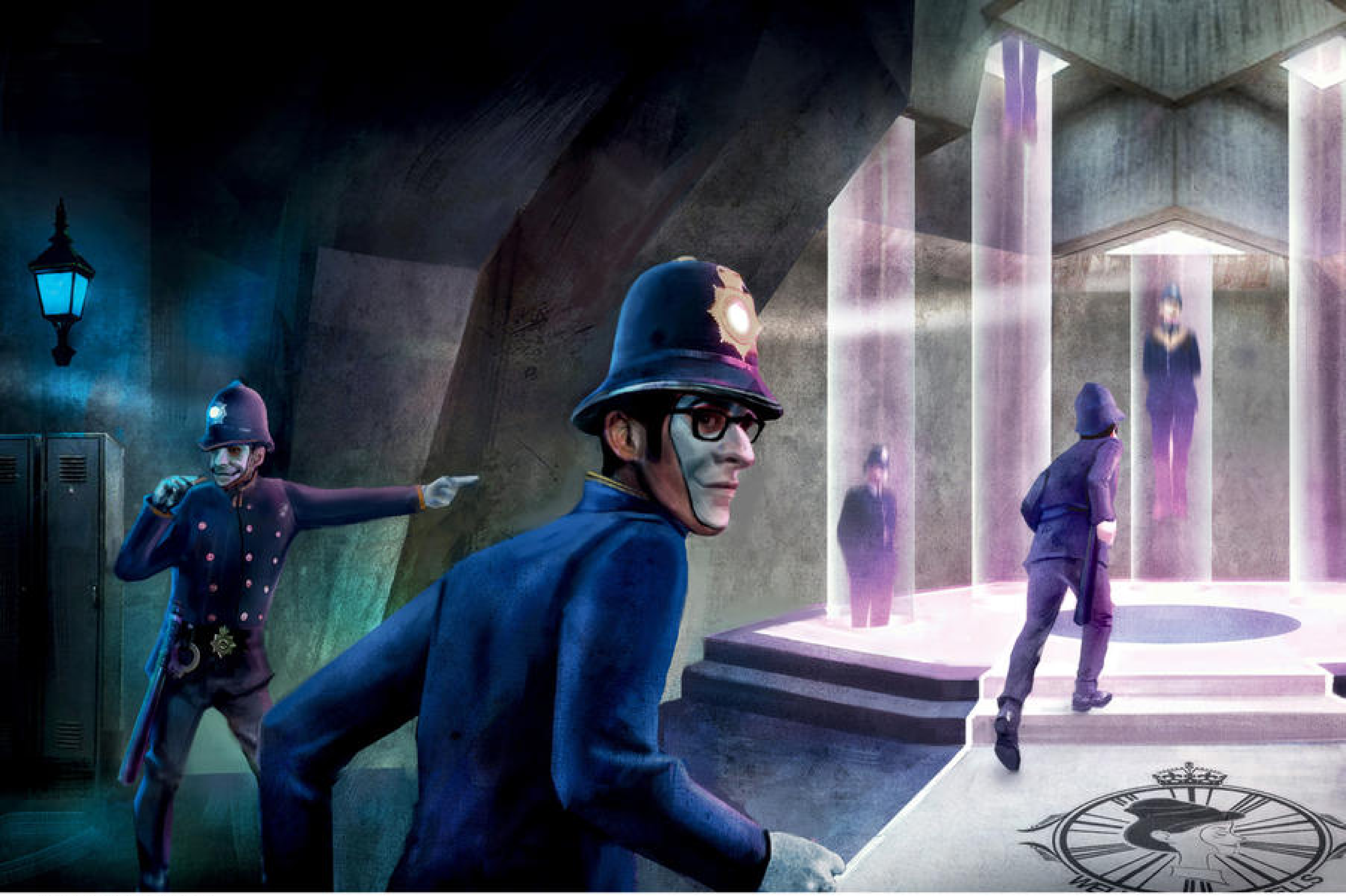


Whitney Clayton

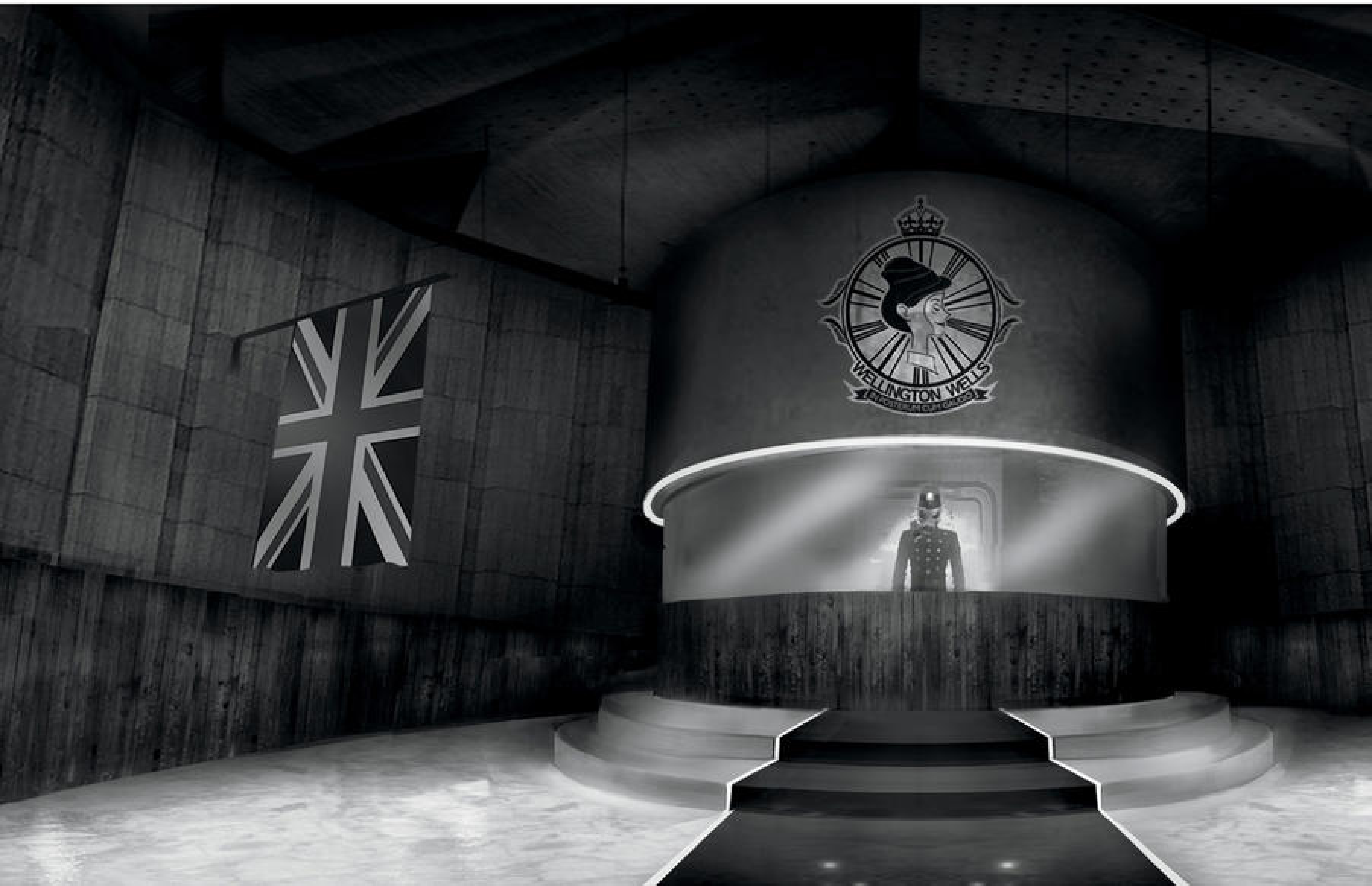


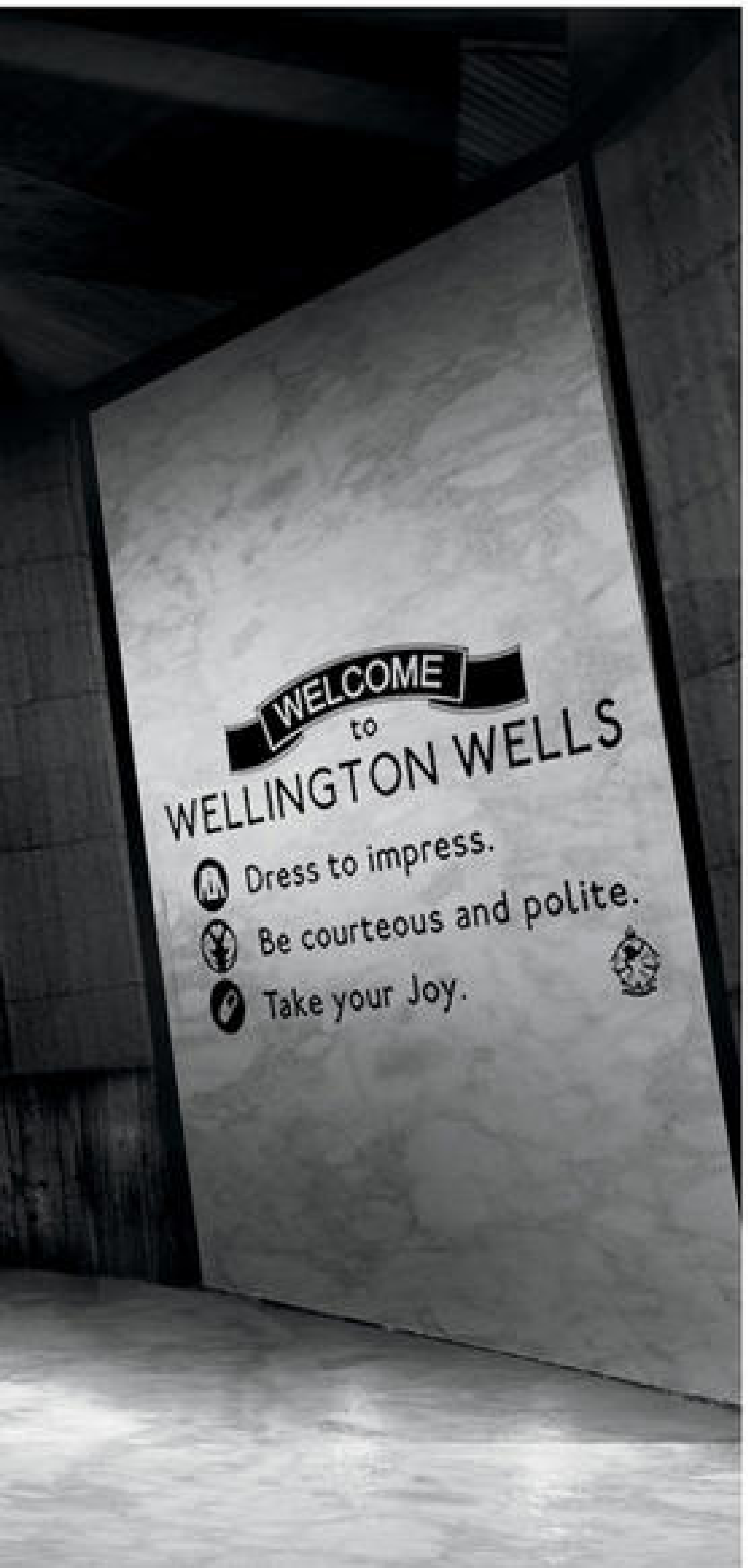


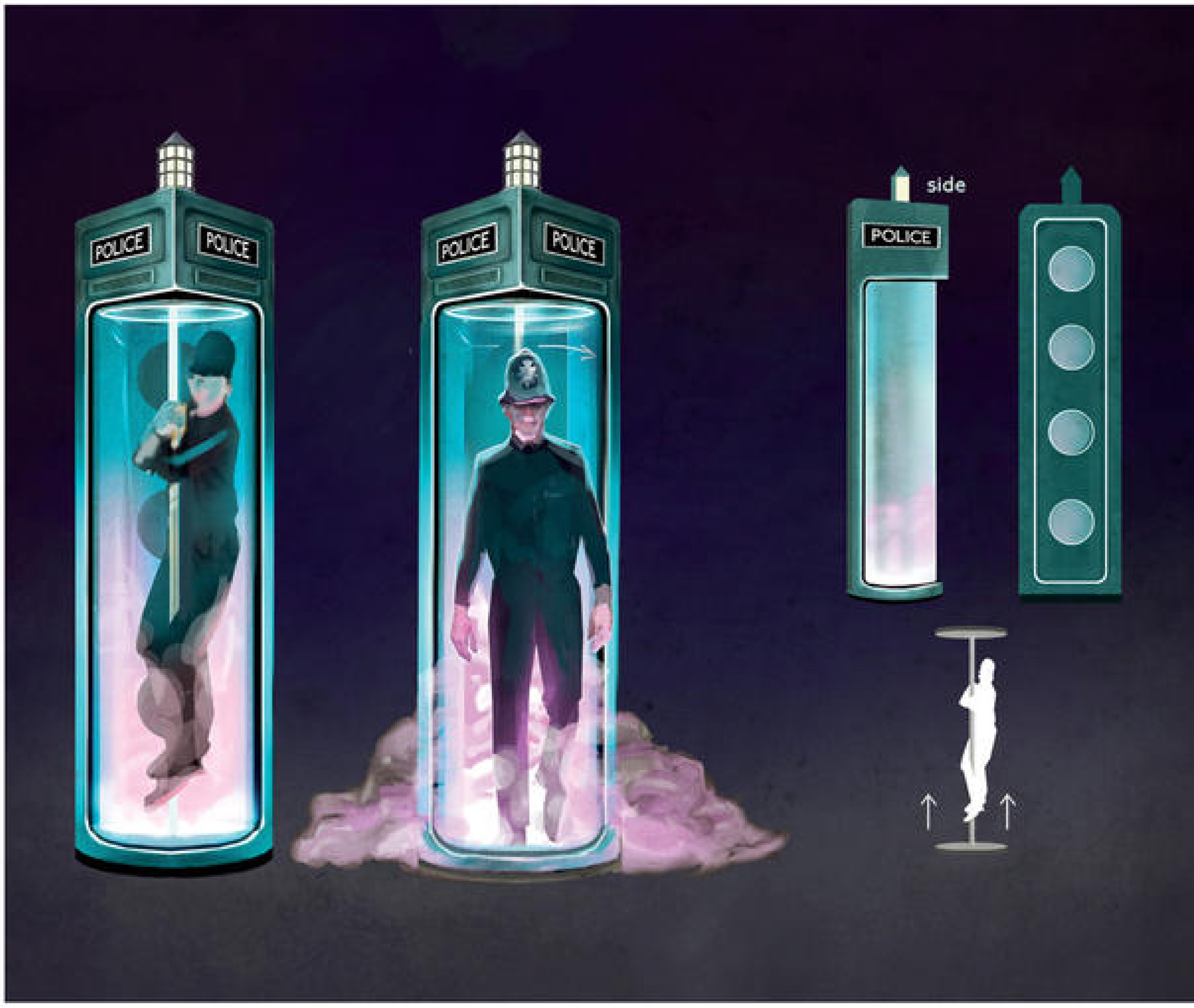
All art on this page by Emmanuel Lauzon

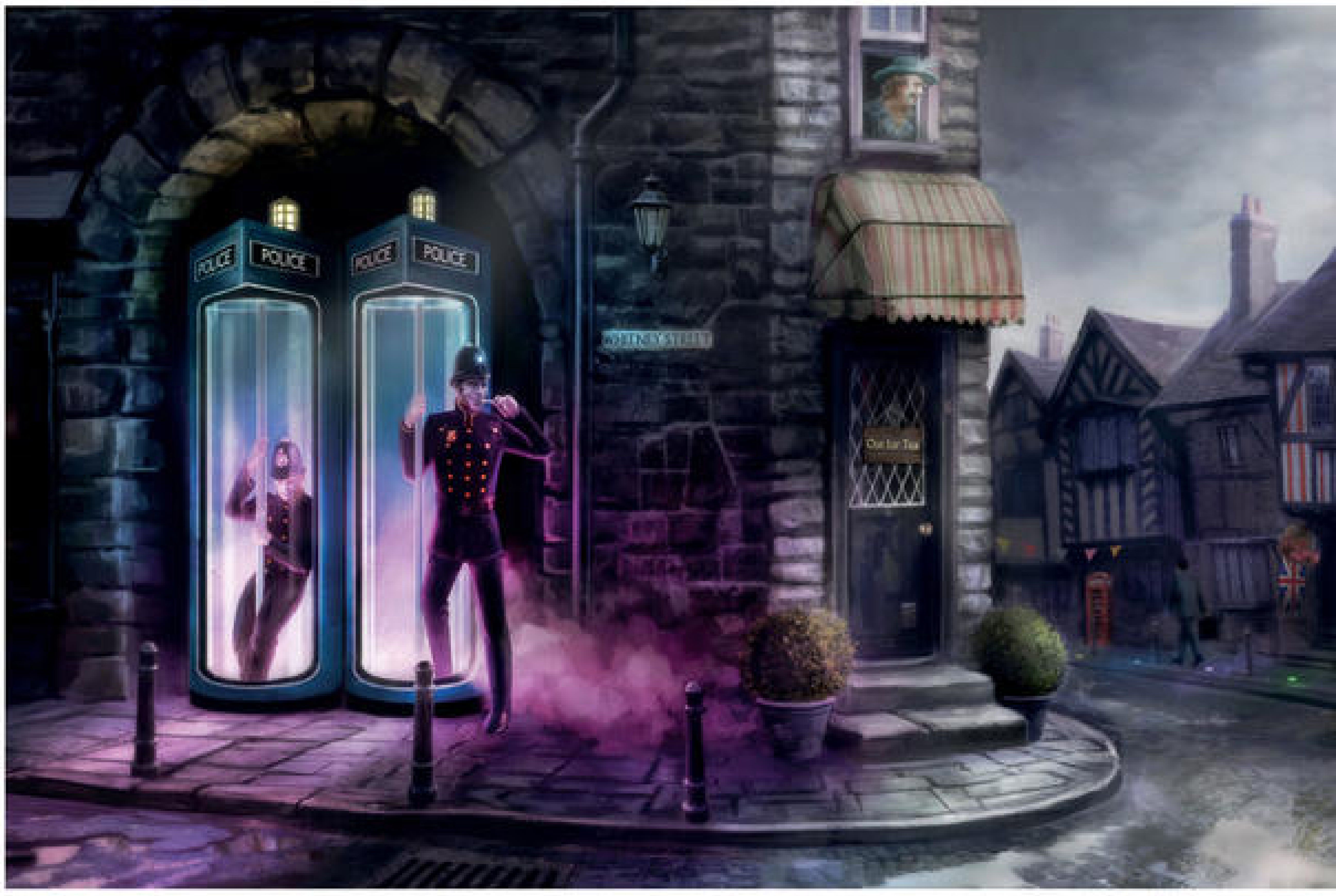


All art on this spread by Whitney Clayton


WELLINGTON WELLS
IN POSTERUM CUM GAUDIO

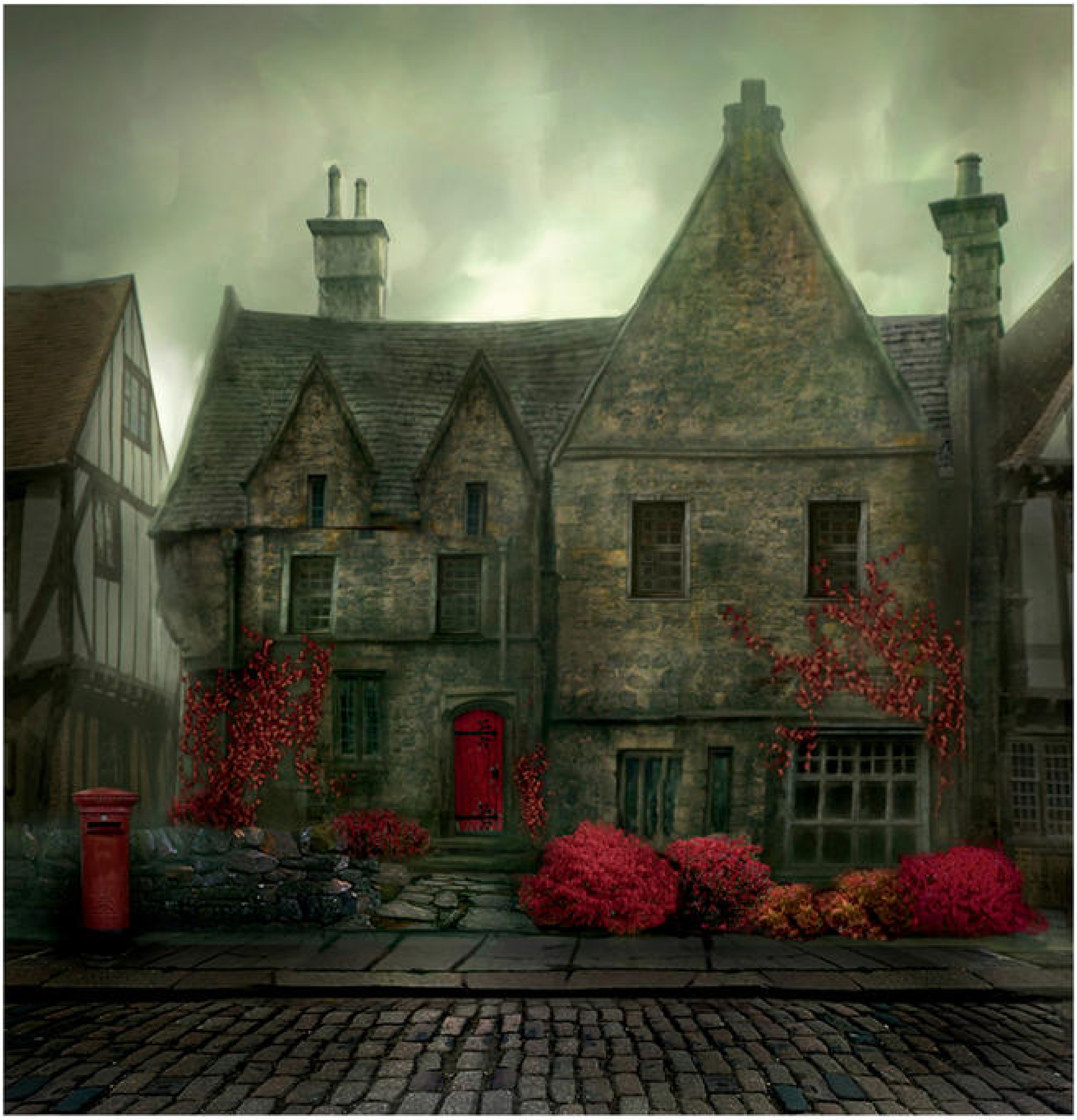

WELCOME
to
WELLINGTON WELLS
Dress to impress.
Be courteous and polite.
Take your Joy.


POLICE
POLICE
POLICE
POLICE
side
POLICE


POLICE
POLICE
POLICE
POLICE

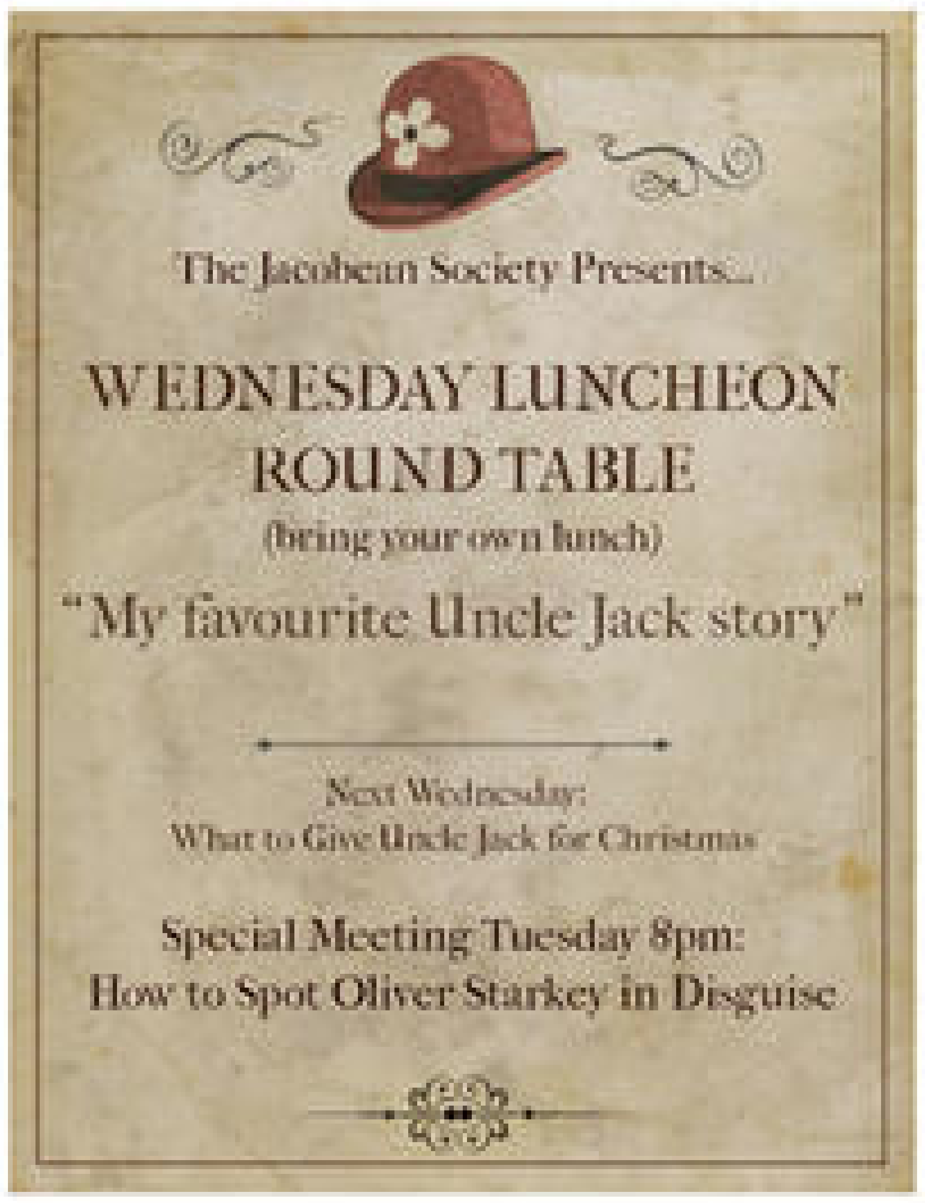
The Bobbies need to get around The Village quickly, so the Design team invented "Bobby Poppers"—kiosks that pop Bobbies out onto the street in a puff of pink smoke. Players learn that Bobbies zip around underground inside a sleek pneumatic tube system; then, like the firemen in Truffaut's adaption of *Fahrenheit 451*, they slide up to street level via a metal pole.

The Jack-o-Bean Club



All art on this spread by Whitney Clayton

Everyone loves Uncle Jack, but his fan club, the "Jack-o-Bean Society," loves him more than anyone else. Naturally they have portraits of him as great English historical figures. Members of the club are more traditional than regular Wellies, so their building was inspired by a Jacobean manor house: sturdy, elegant, and aristocratic.

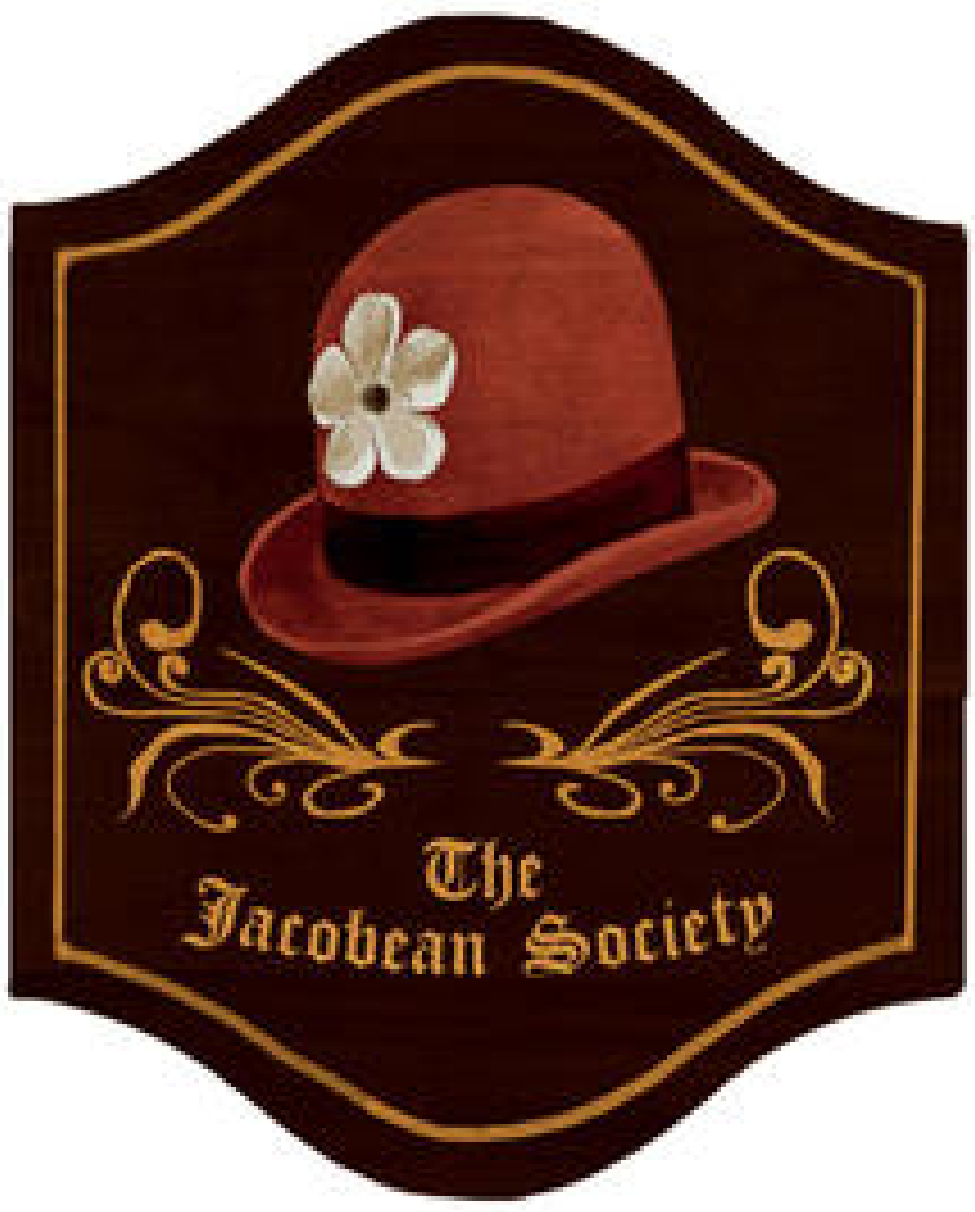


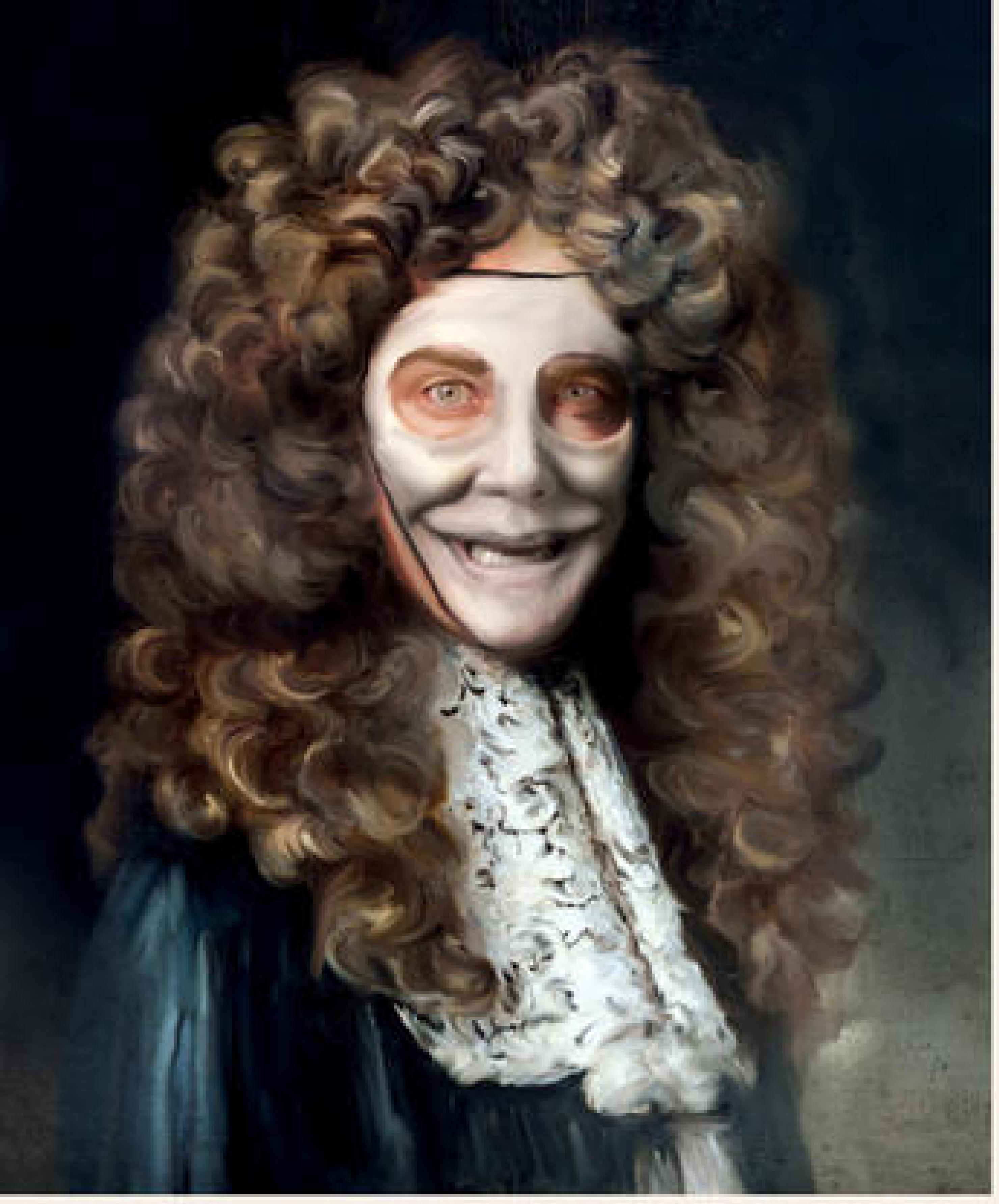
The Jacobean Society Presents...

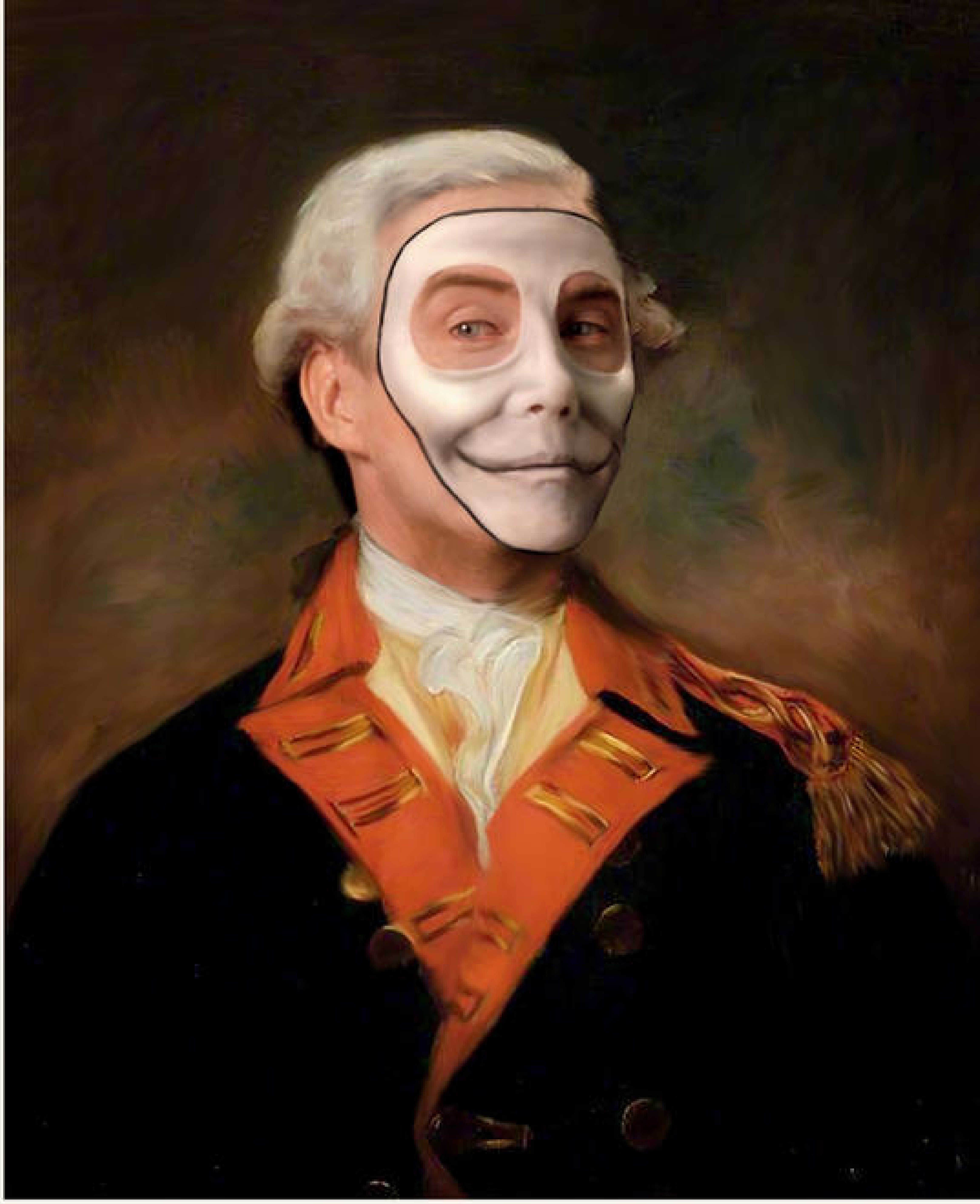
WEDNESDAY LUNCHEON
ROUND TABLE
(bring your own lunch)
"My favourite Uncle Jack story"

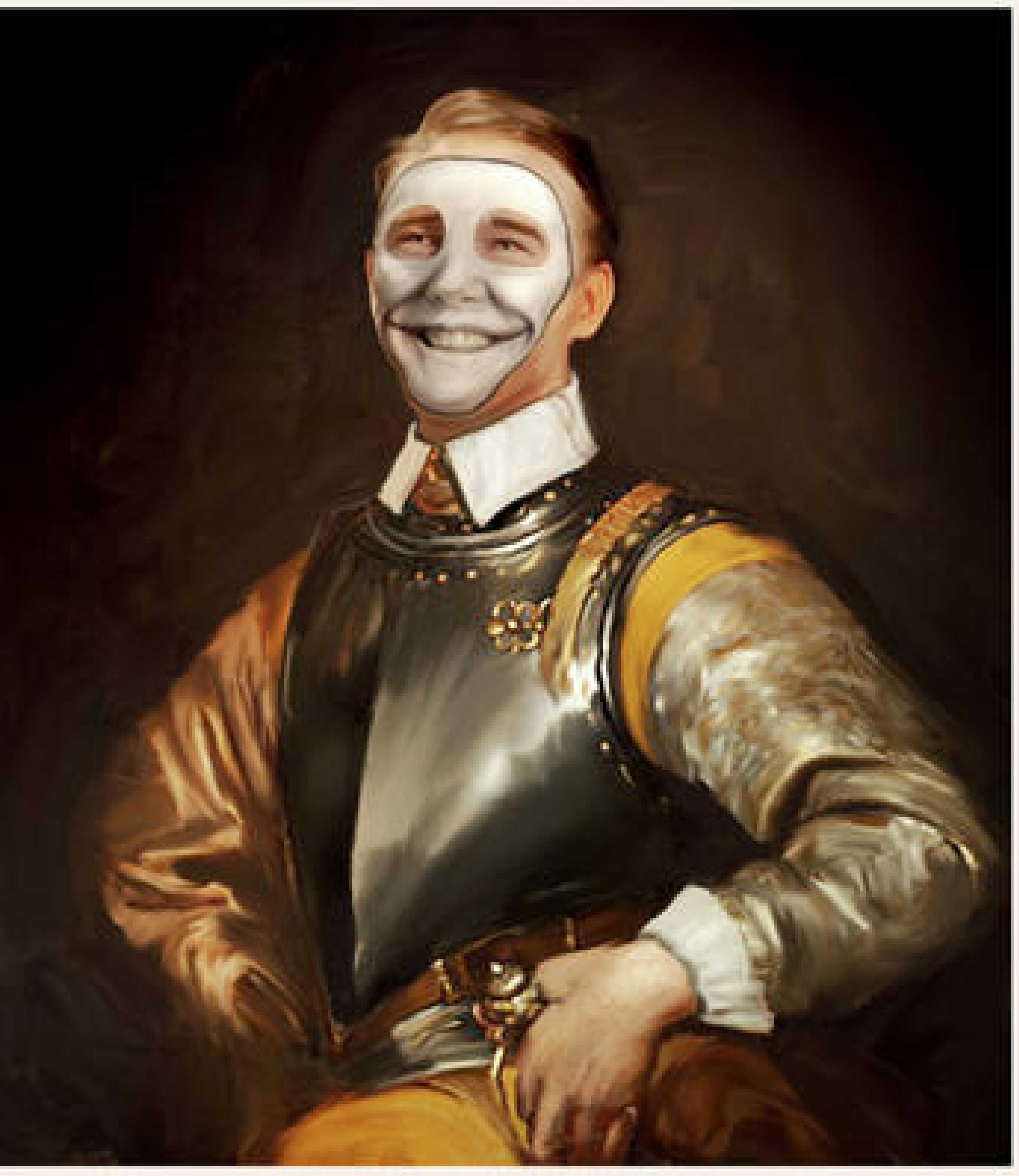
Next Wednesday:
What to Give Uncle Jack for Christmas

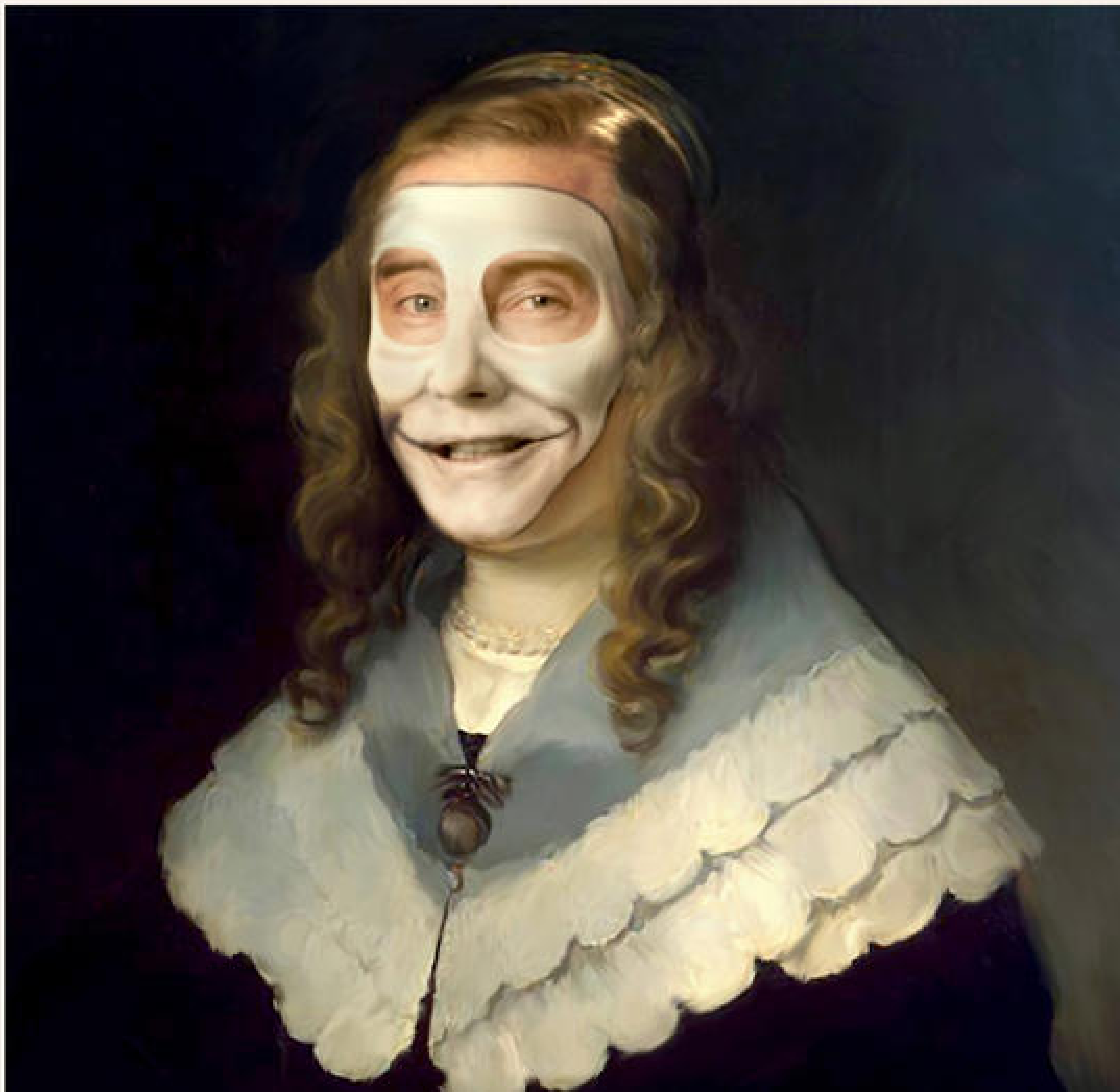
Special Meeting Tuesday 8pm:
How to Spot Oliver Starkey in Disguise

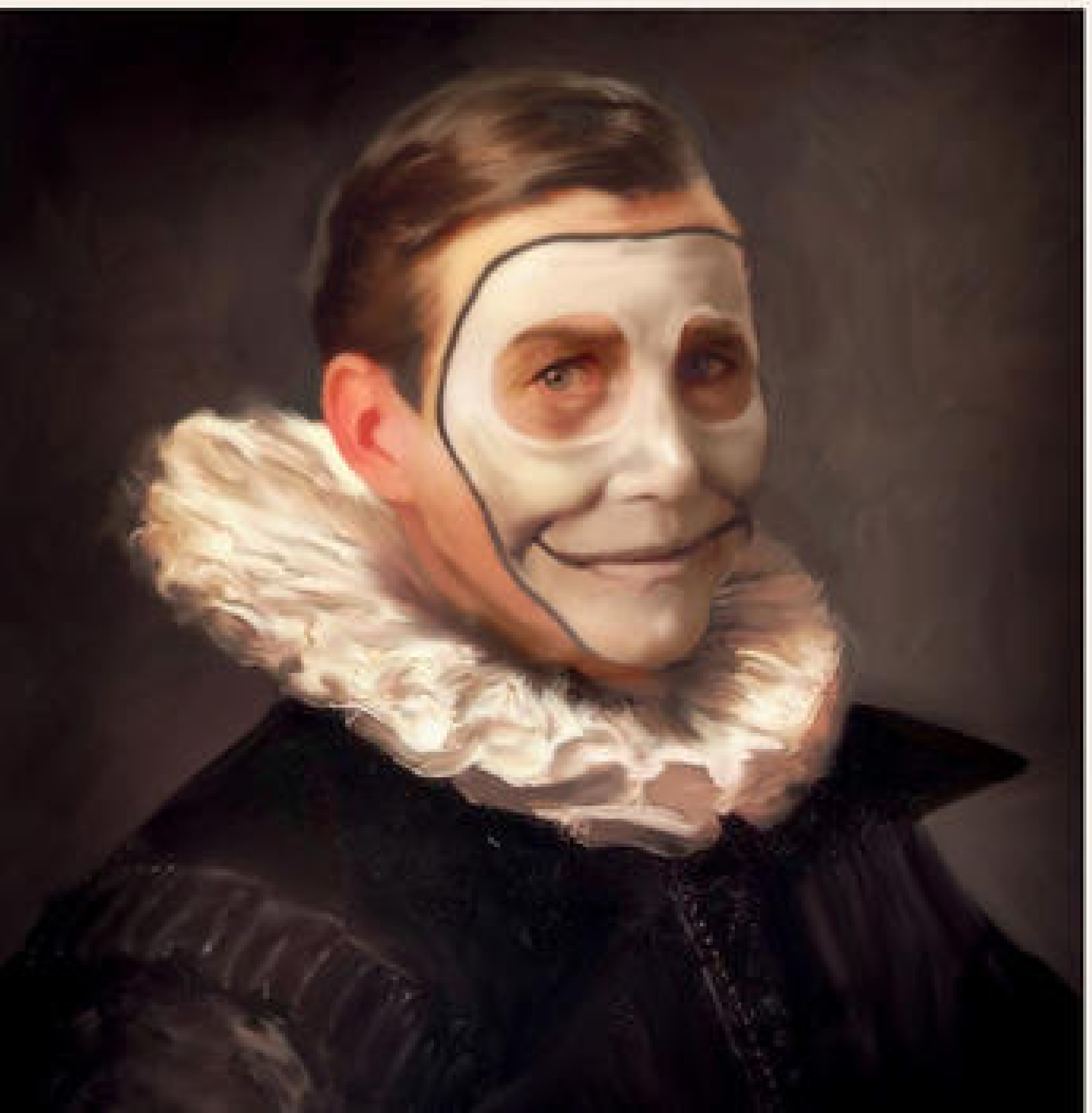




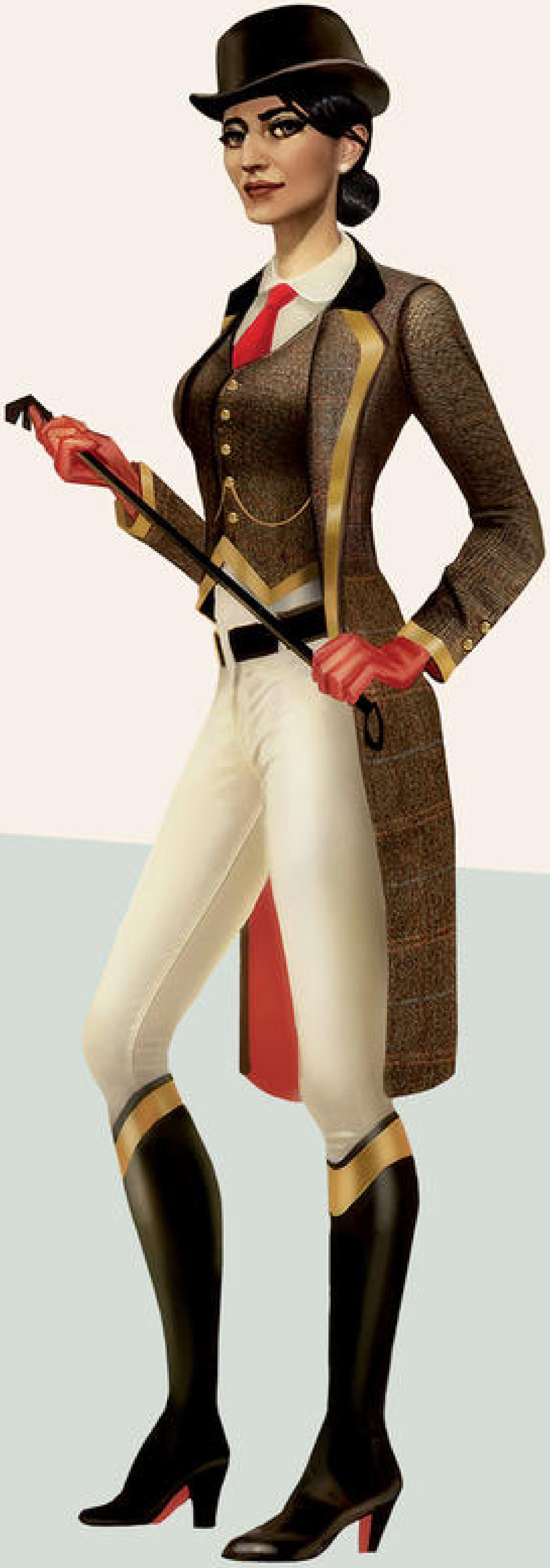


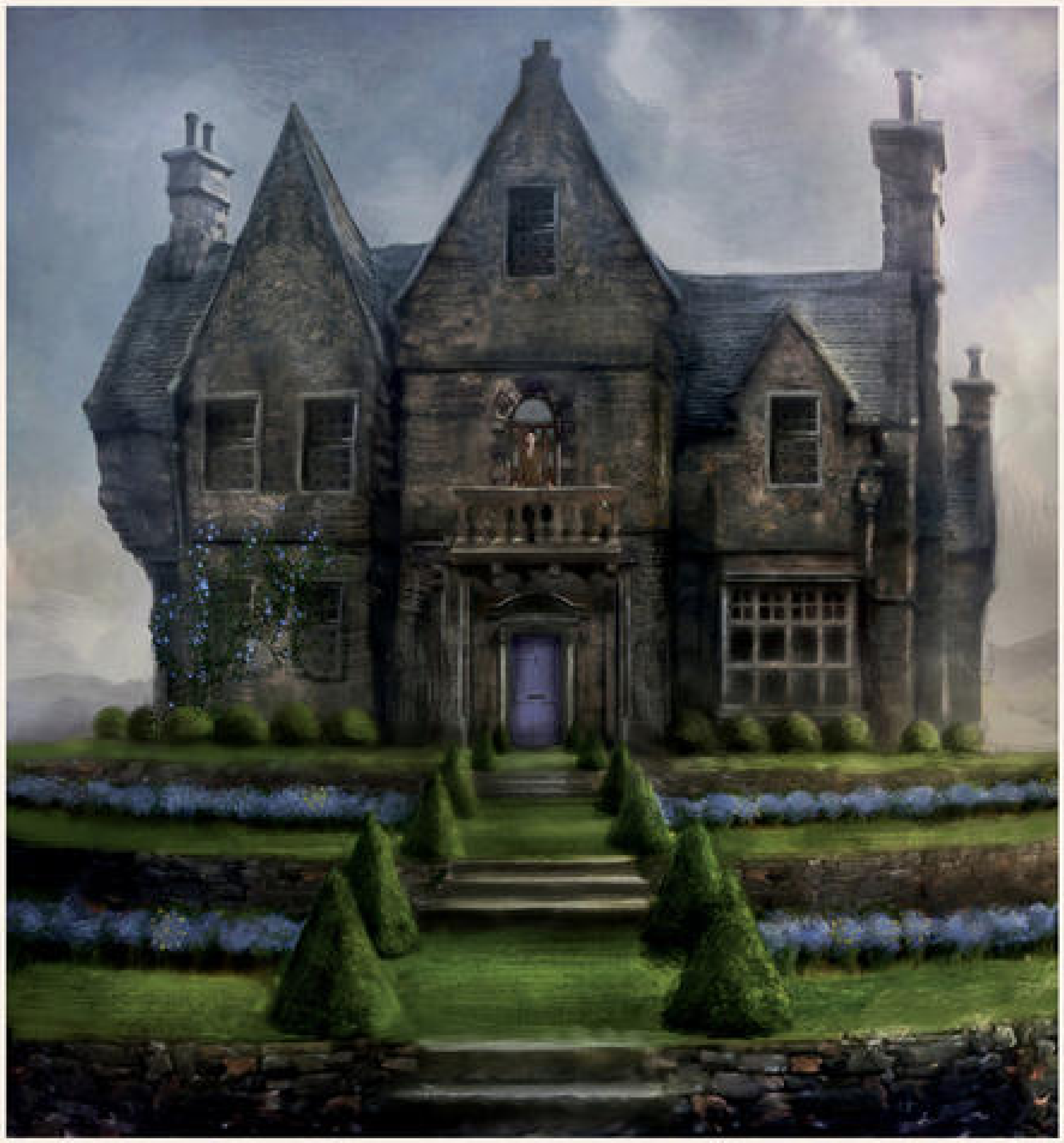




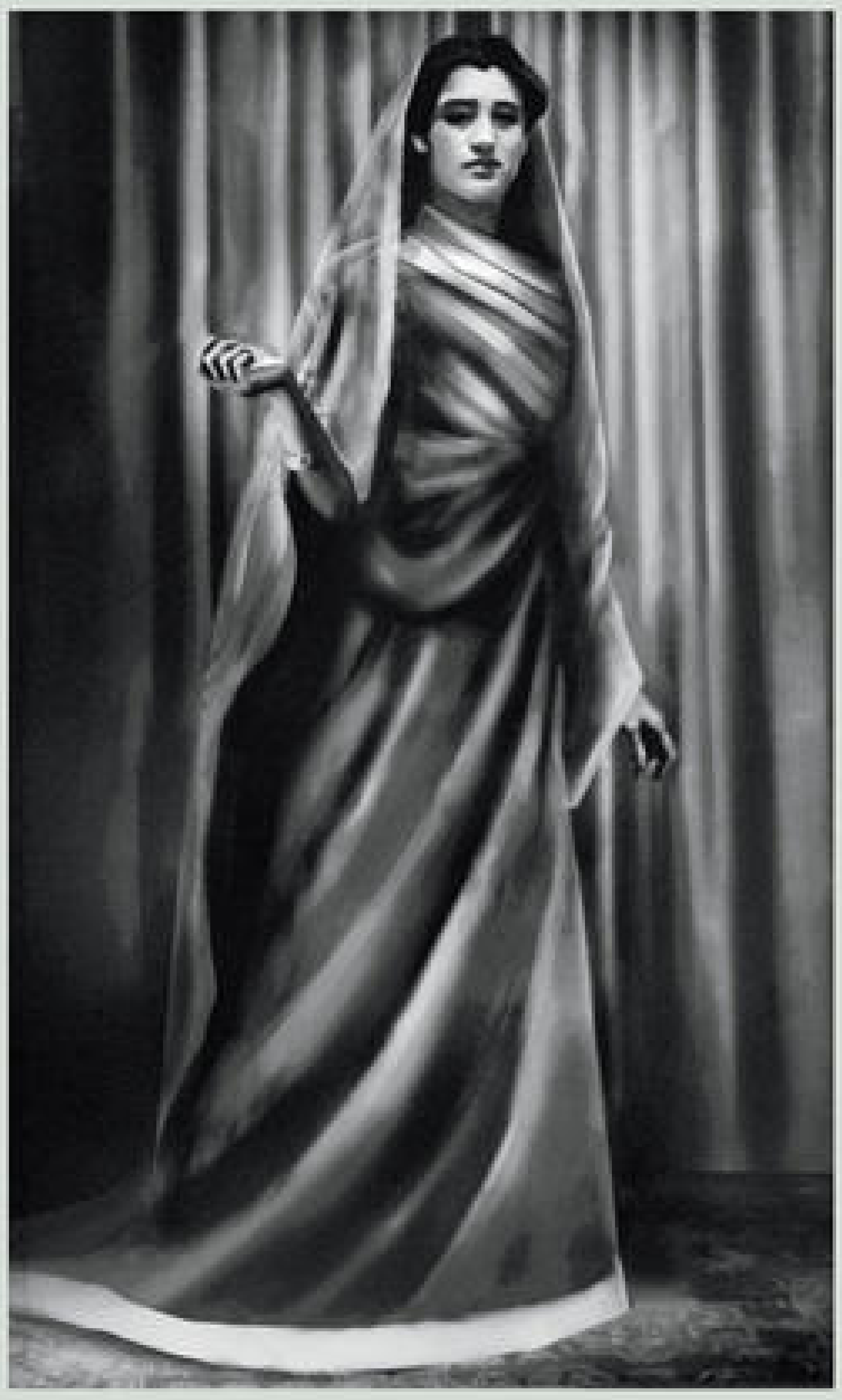


Victoria's House



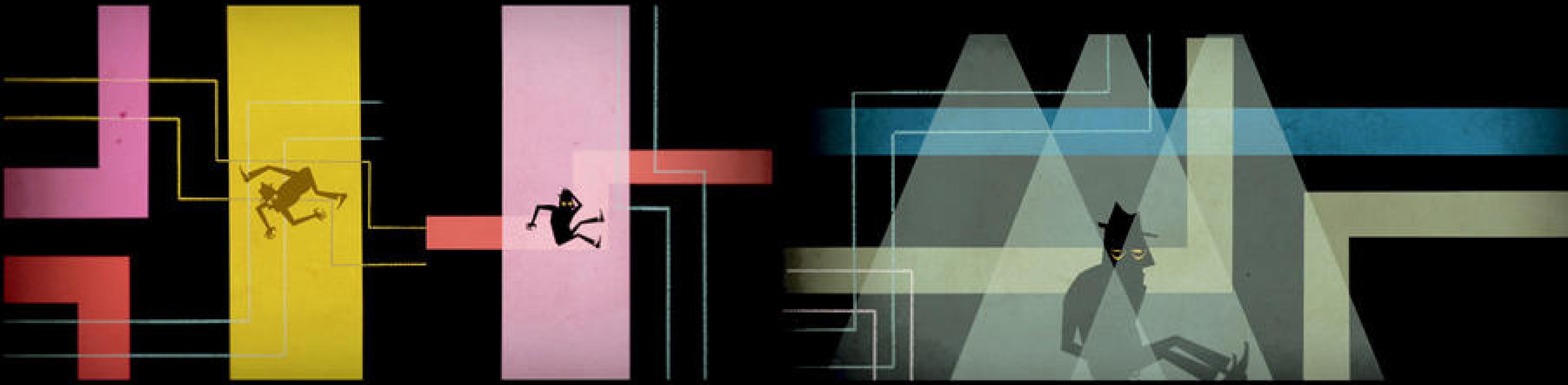


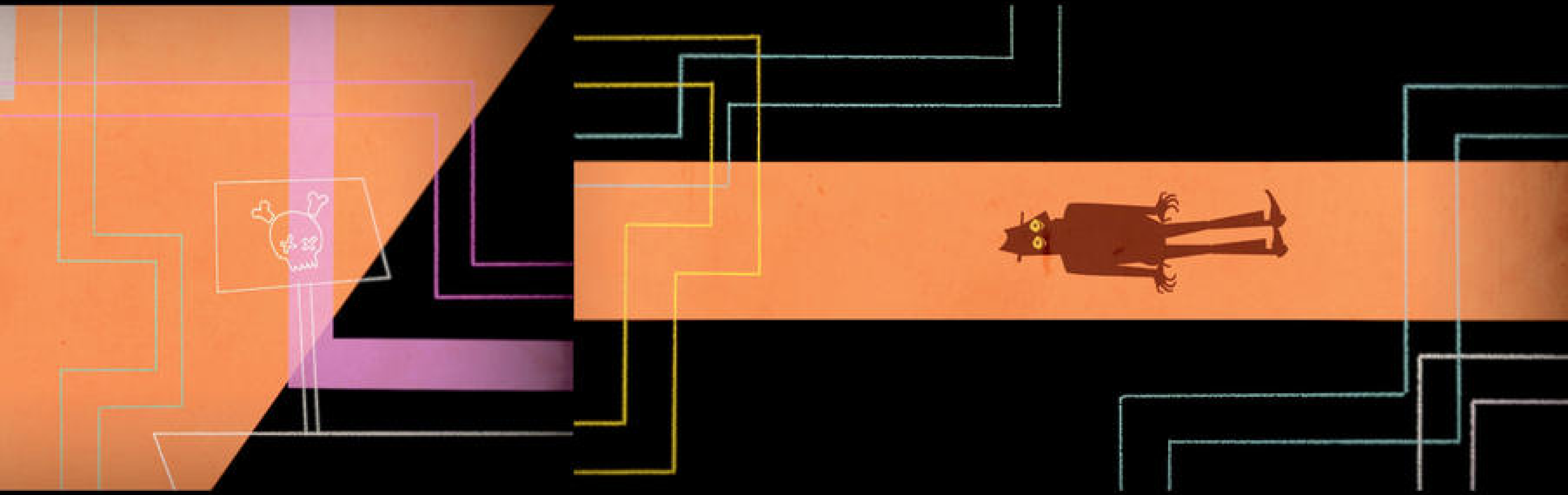
All art on this page by Whitney Clayton

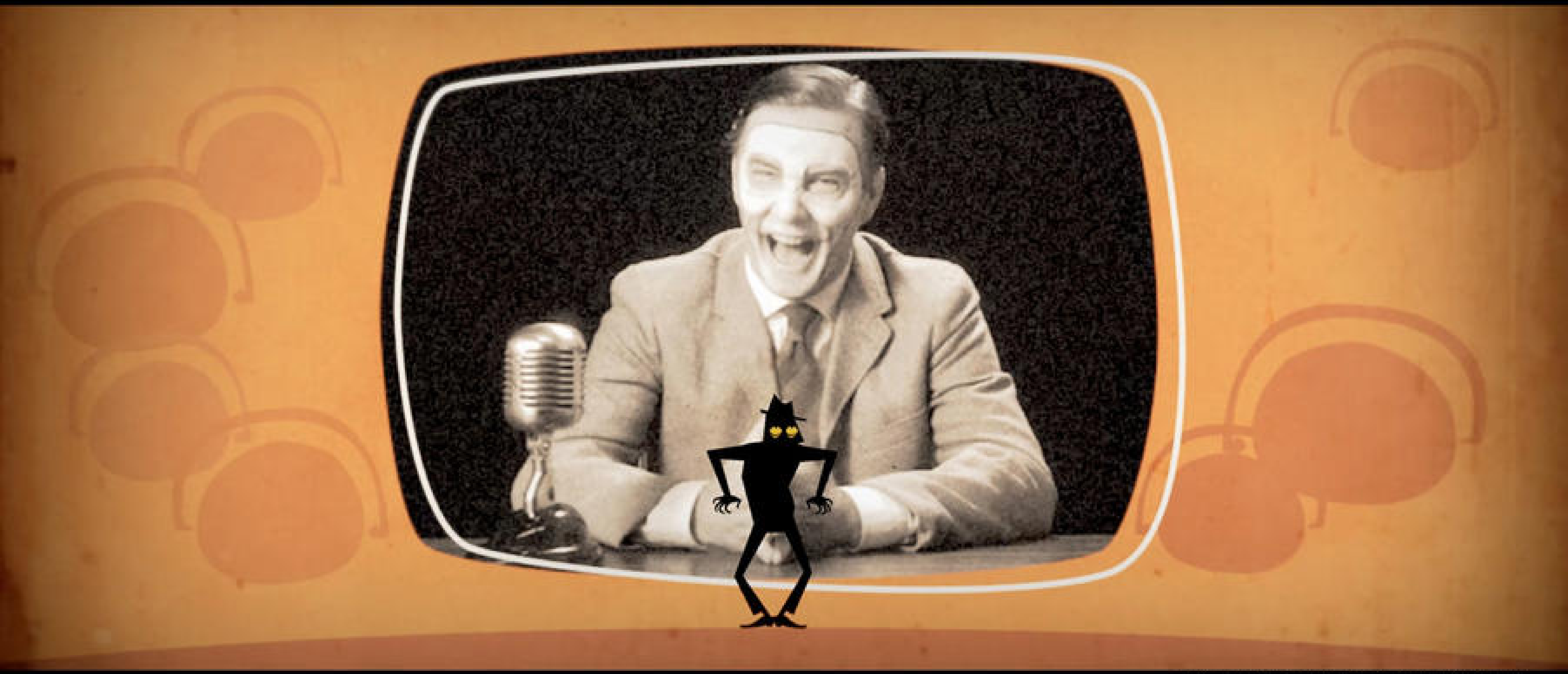


Victoria's house is, naturally, Victorian. Although her mother was the daughter of an Indian maharajah, she is devoted to her father, General Sir Robert Byng. Like him, Victoria is a stickler for rules and duty. Posh and upper class, Victoria has an affinity for horses, and her tweed clothing and bowler hat come from a dressage uniform. Her house is elegant, and she has put effort into making her bedroom and bathroom lavish and feminine, while the public rooms are more smoky and aristocratic.

All art on this page by Marc-André Voyer

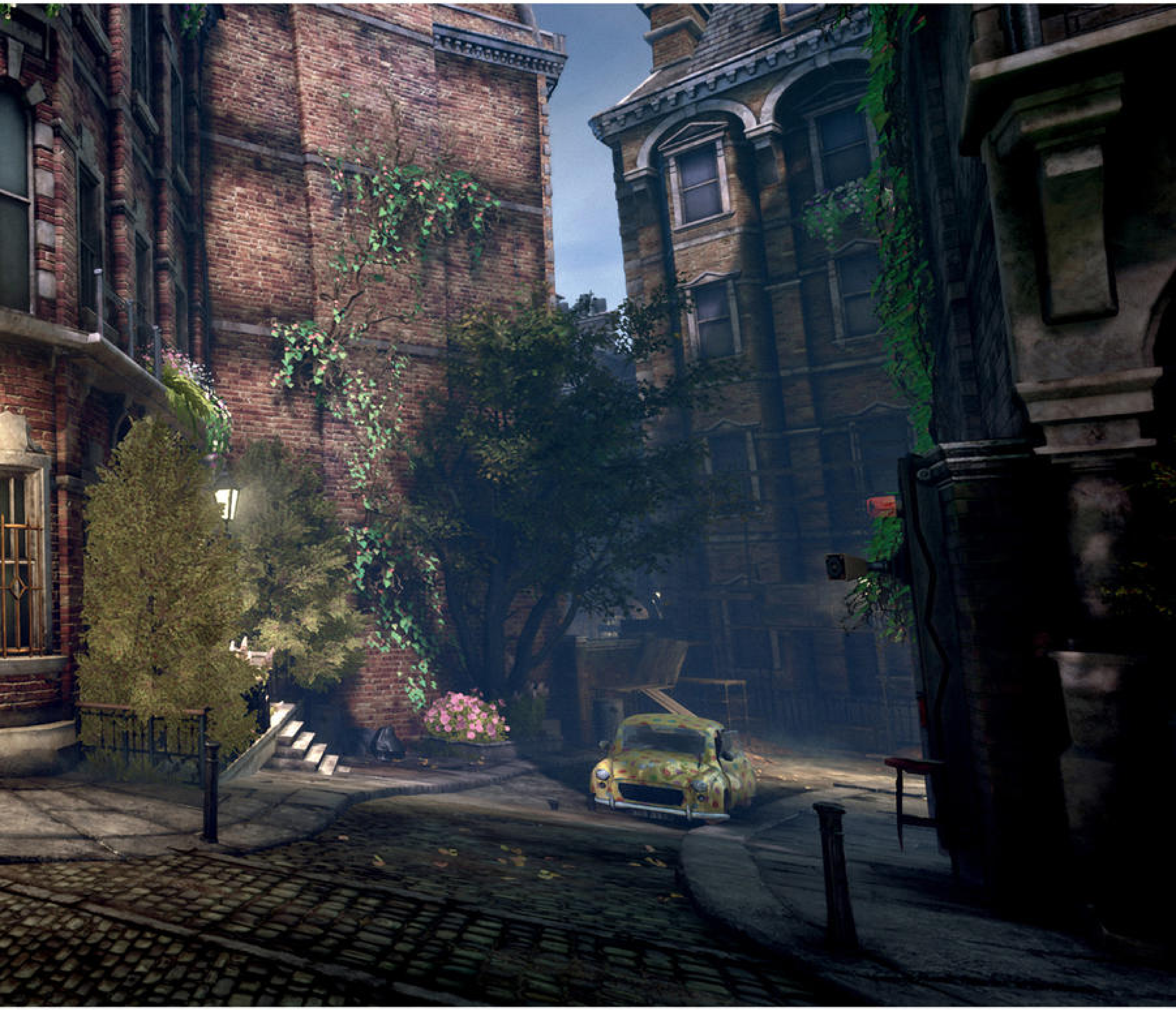






Key frame artwork by Sarah Hamilton, storyboards by Clara Pougeard

The Parade District

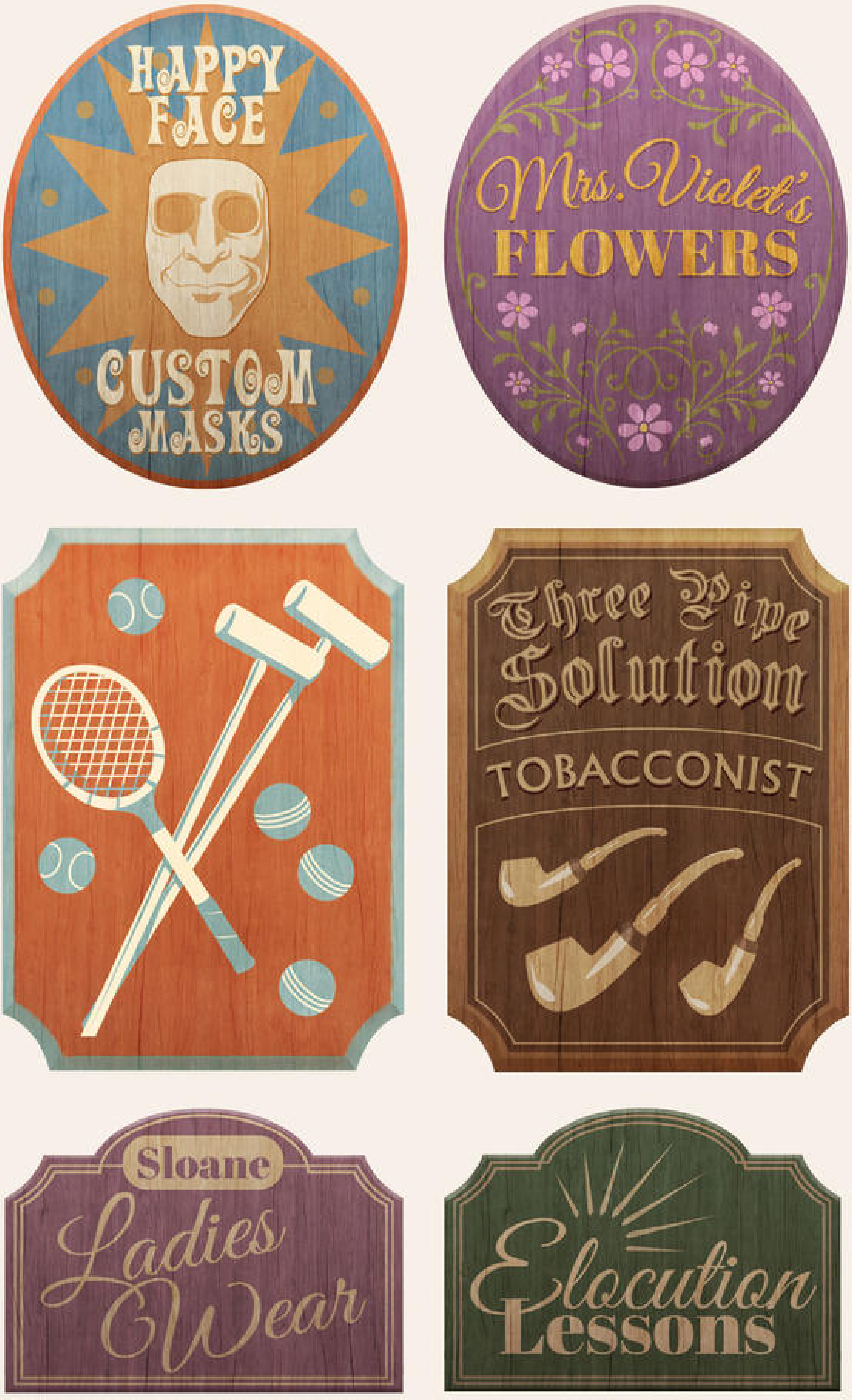


The Parade District is modeled on London's posh boulevards and large civic buildings. The architecture is a mix of Old Establishment Victorian and Georgian buildings, along with show-off Brutalist structures. It's home to the the most influential establishments: the Clayton Design Center, where Davy Hackney designs the latest fashions; the Department of Scientific and Industrial Research, where the latest technology is conceived; and the Broadcast Tower, home of the Wellington Wells Broadcast Corporation and the Executive Committee. Originally we thought The Parade District might be awash in sewage, with bureaucrats using rope bridges to travel between buildings. As the game evolved, we decided to keep The Parade District rich and posh, pushing the notion that this is where the power is.

The Circus
Lansdown Roa

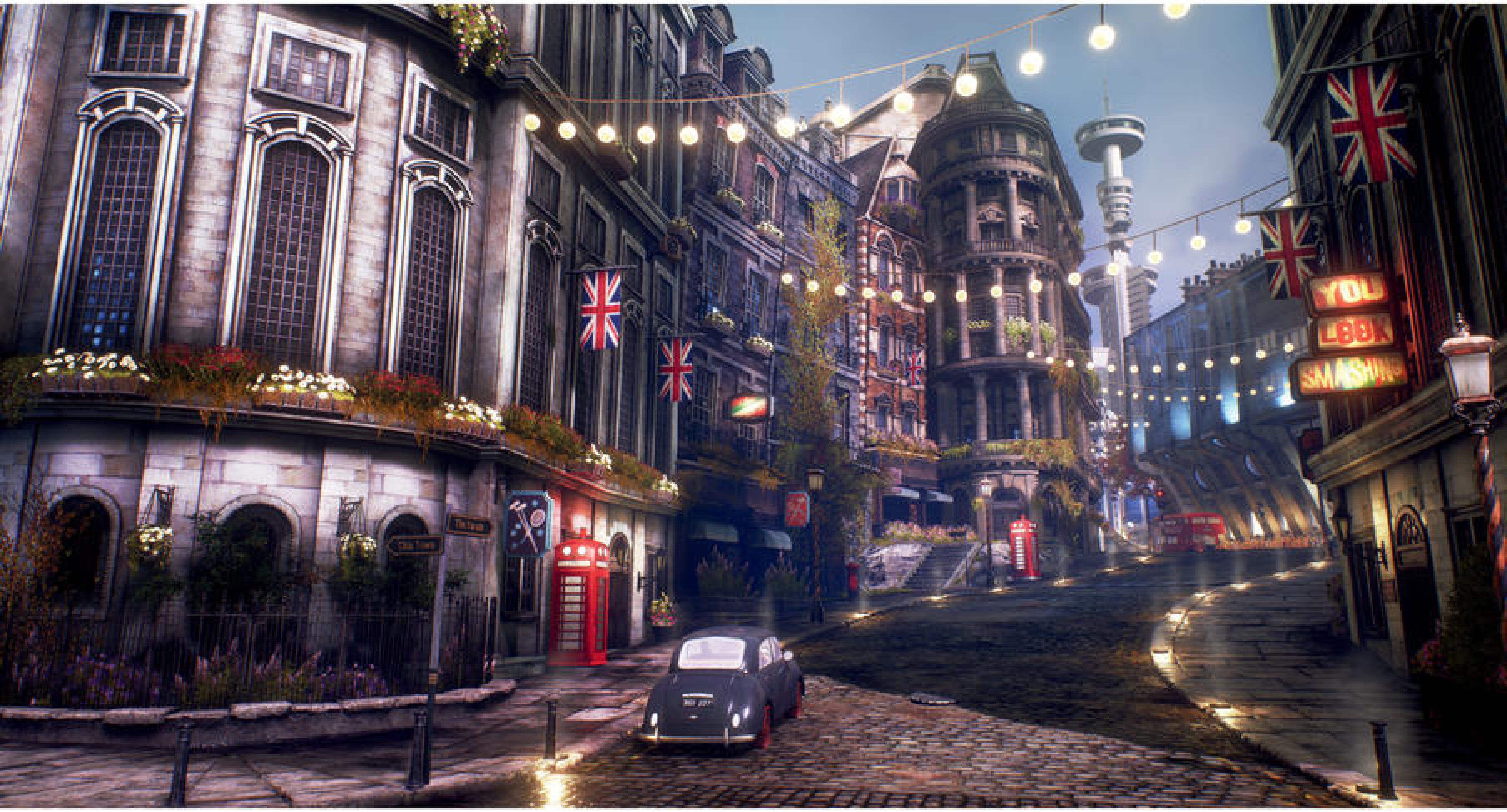
The Mad Haberdasher

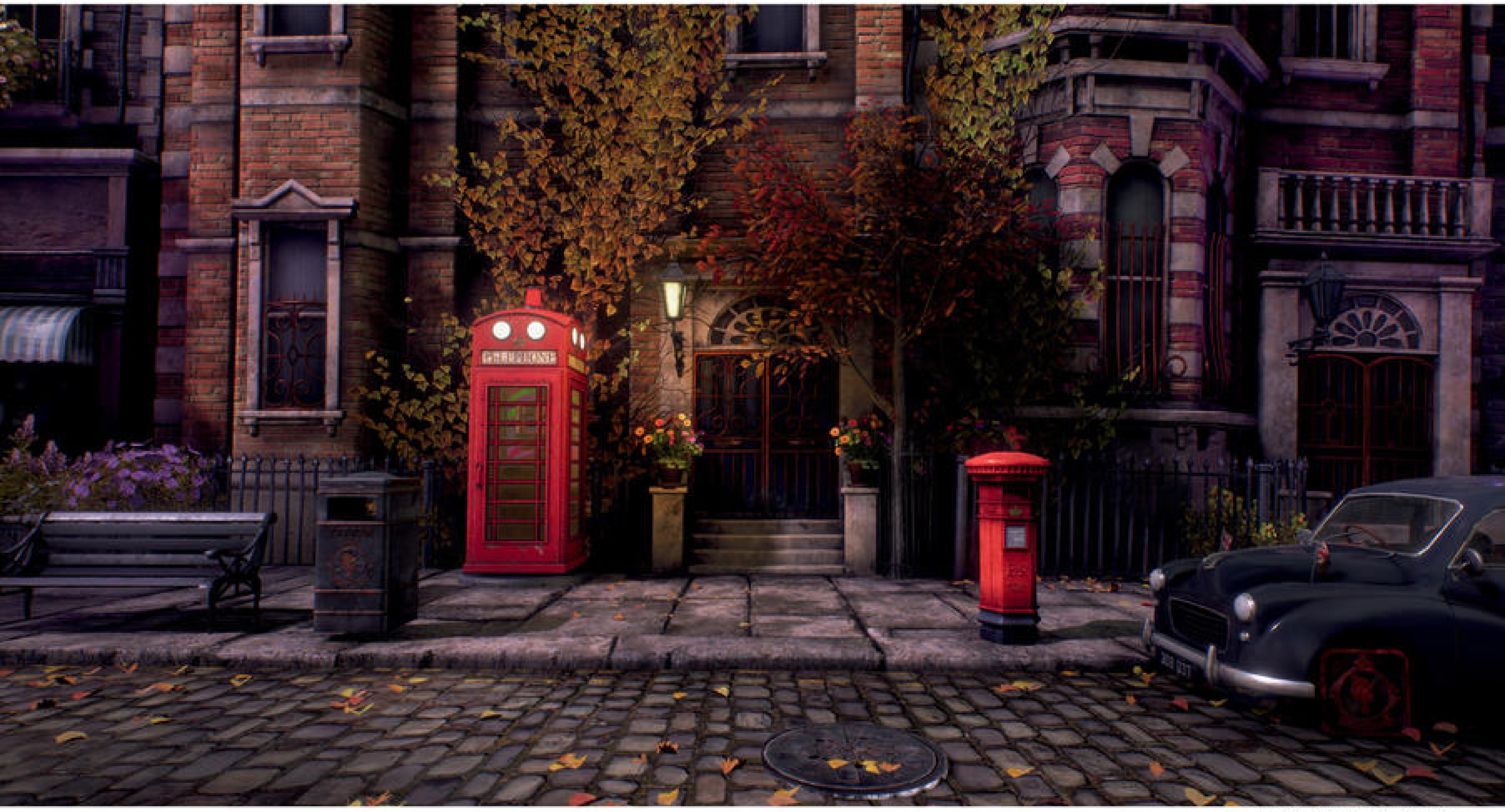
Parade District Signage


HAPPY FACE
CUSTOM MASKS
Mrs. Violet's
FLOWERS
Three Pipe Solution
TOBACCONIST
Sloane
Ladies Wear
Elocution
Lessons

Sarah Hamilton

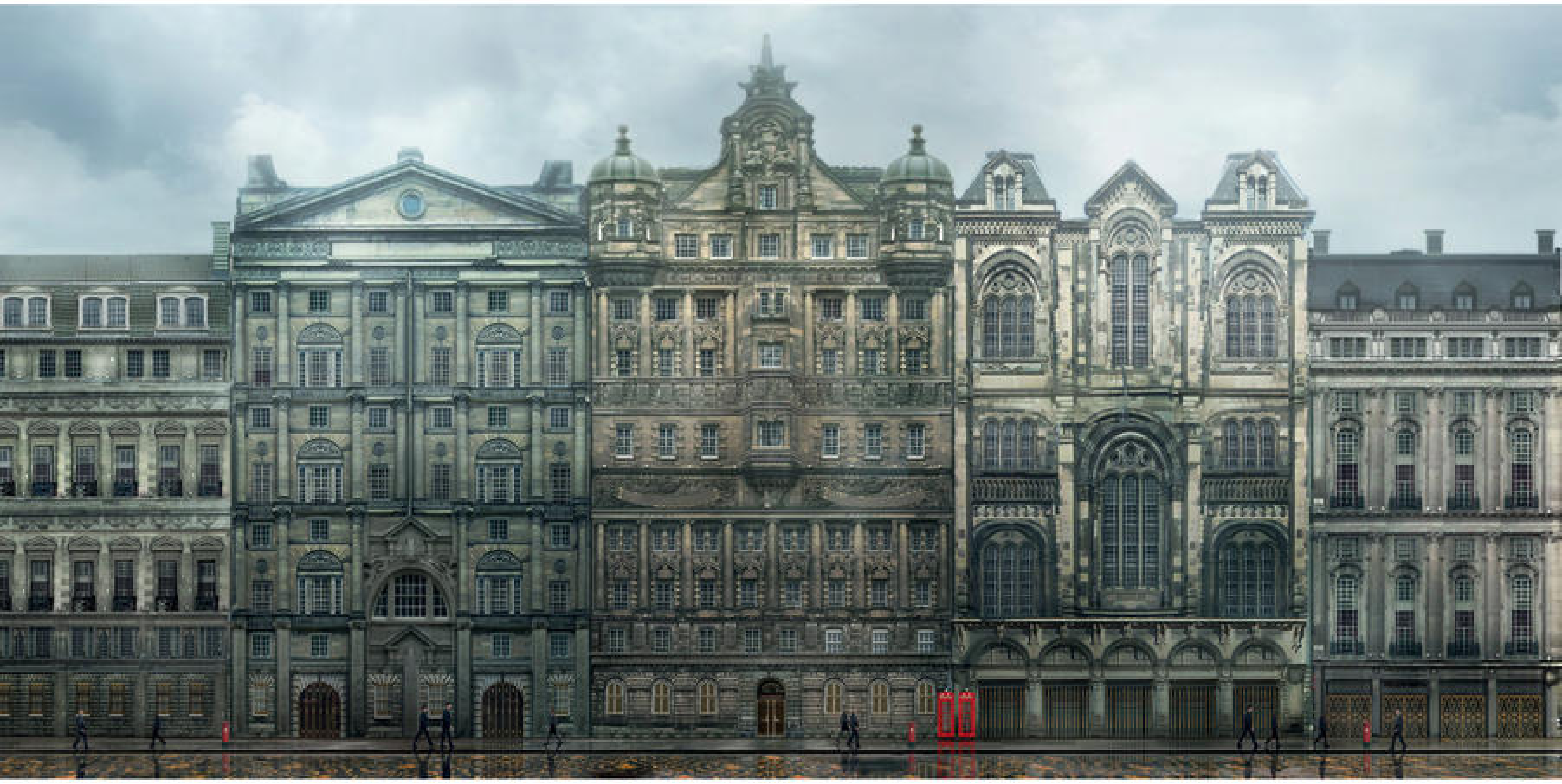
The Parade District establishments are posh. Their signage is more elegant than The Village's, and it references upper-crust English activities like croquet.

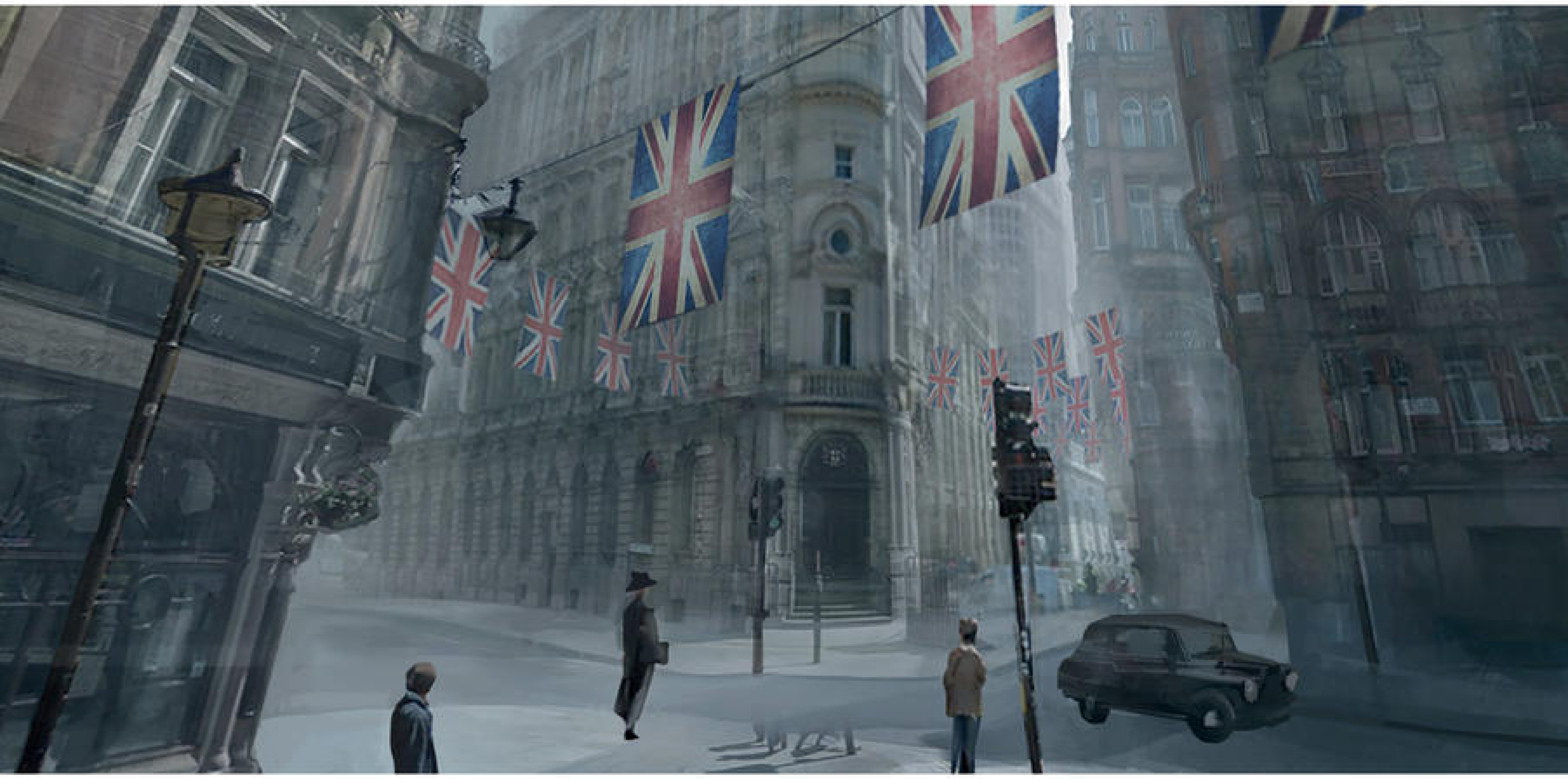

YOU
LOOK
SMASHING



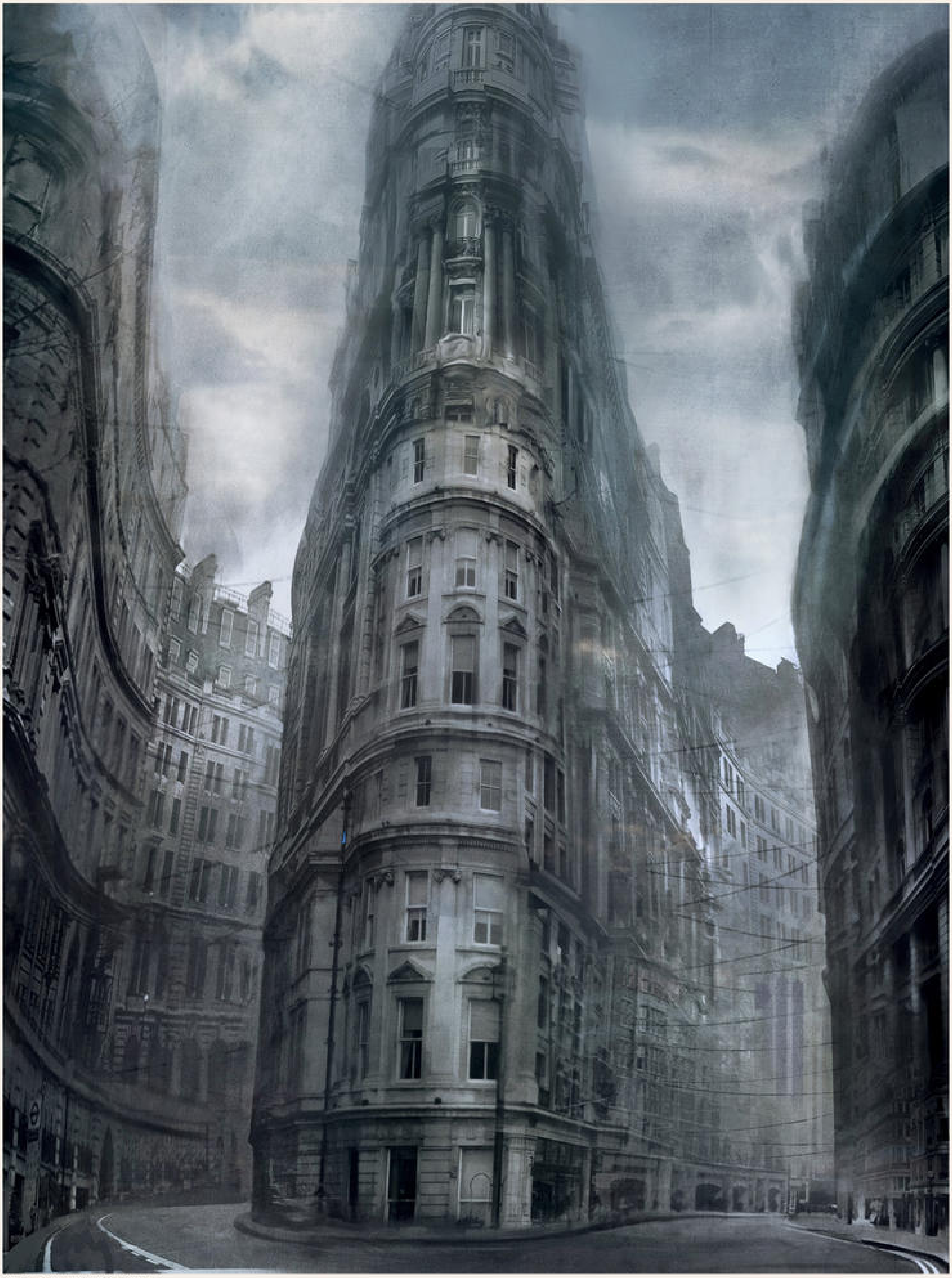
Locations by the Compulsion Games Team

The Parade District Concepts



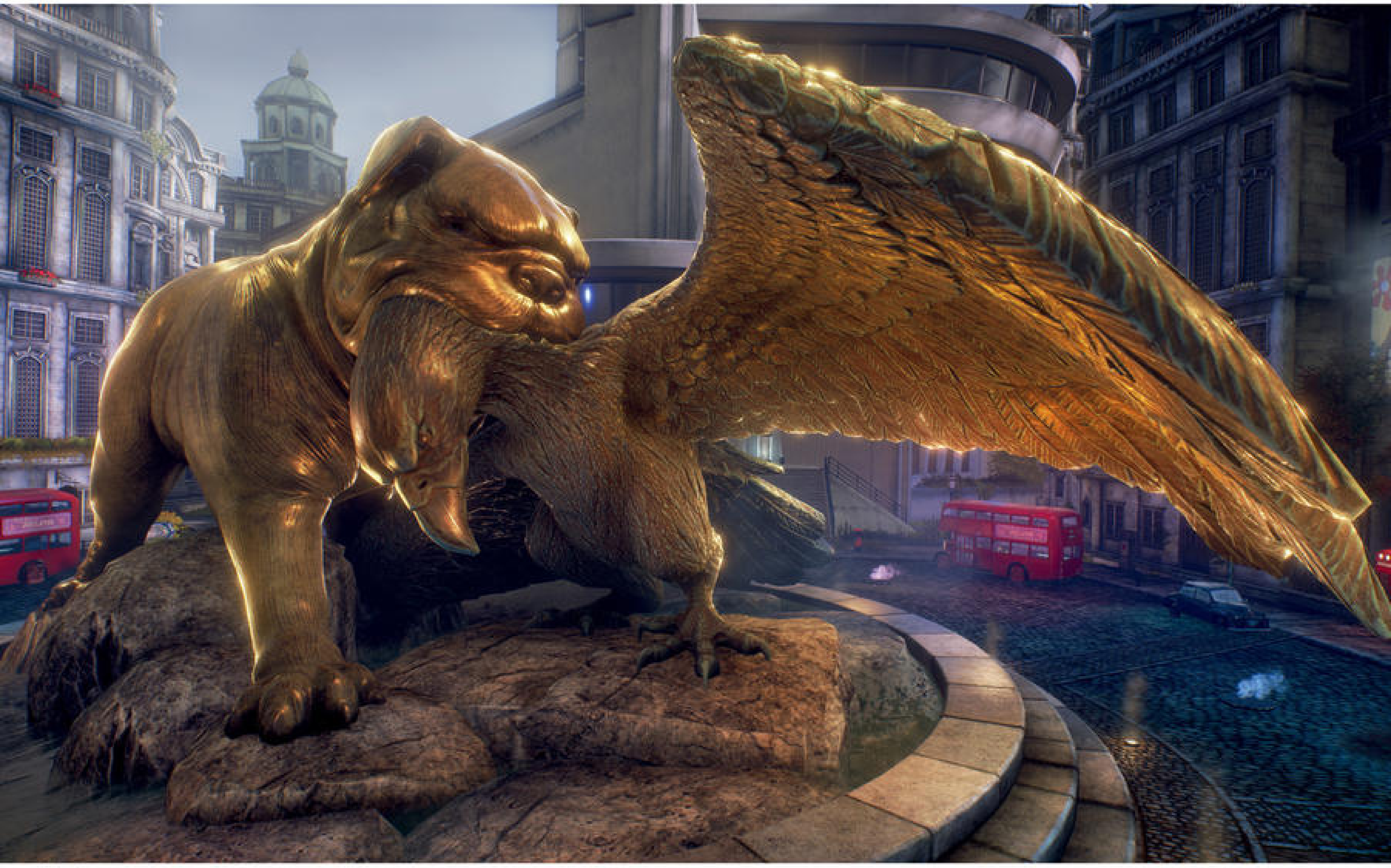


The Parade District was inspired by the London neighbourhoods of Chelsea, Regent Street, and Soho. It was designed to feel regal and imposing. Unlike The Village, which is full of colour, The Parade District consists of cold, stone, serious buildings whose accent colours are the red, white, and blue of the Union Jack, plus gold.

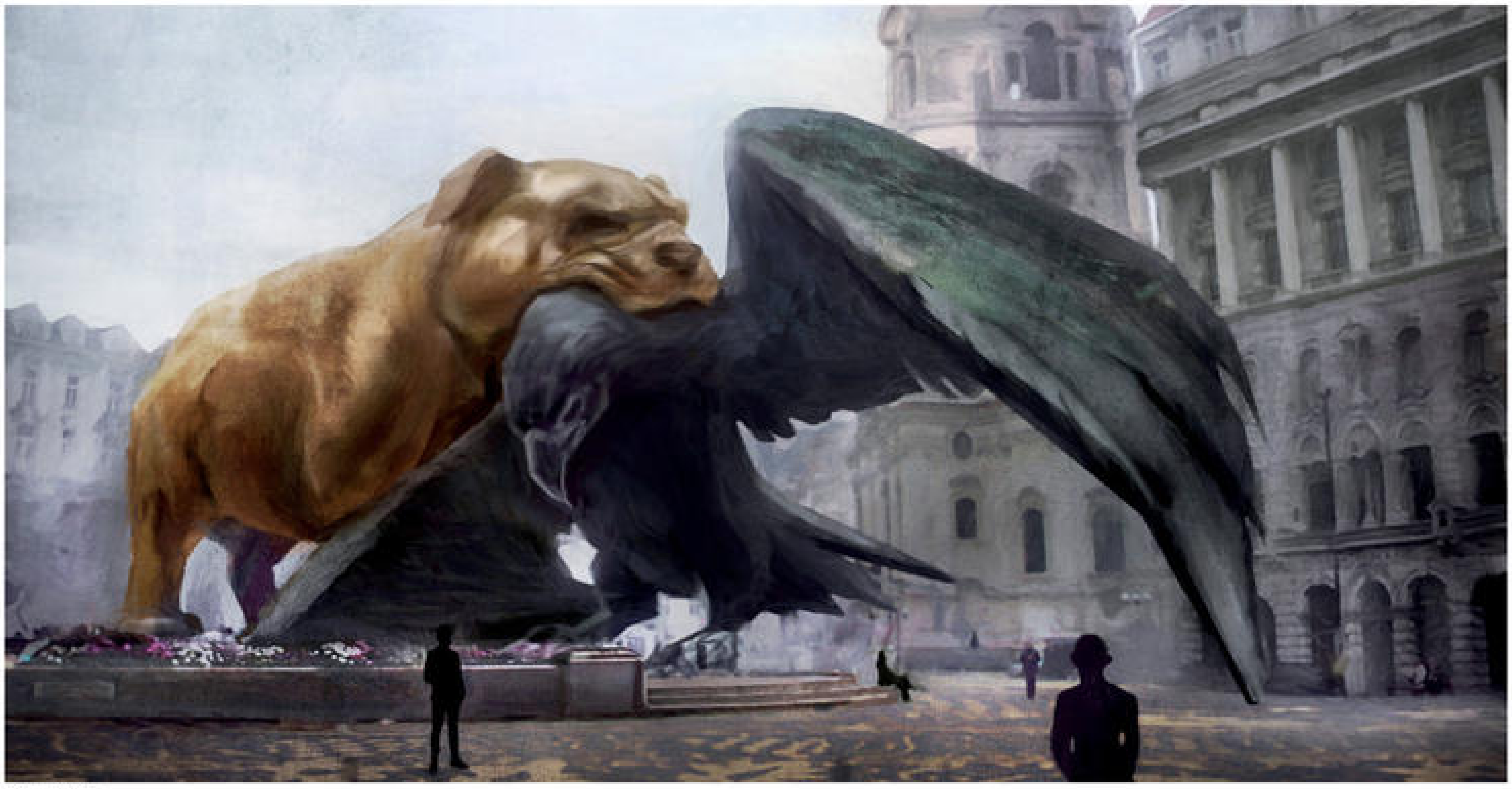


All art on this spread by Whitney Clayton

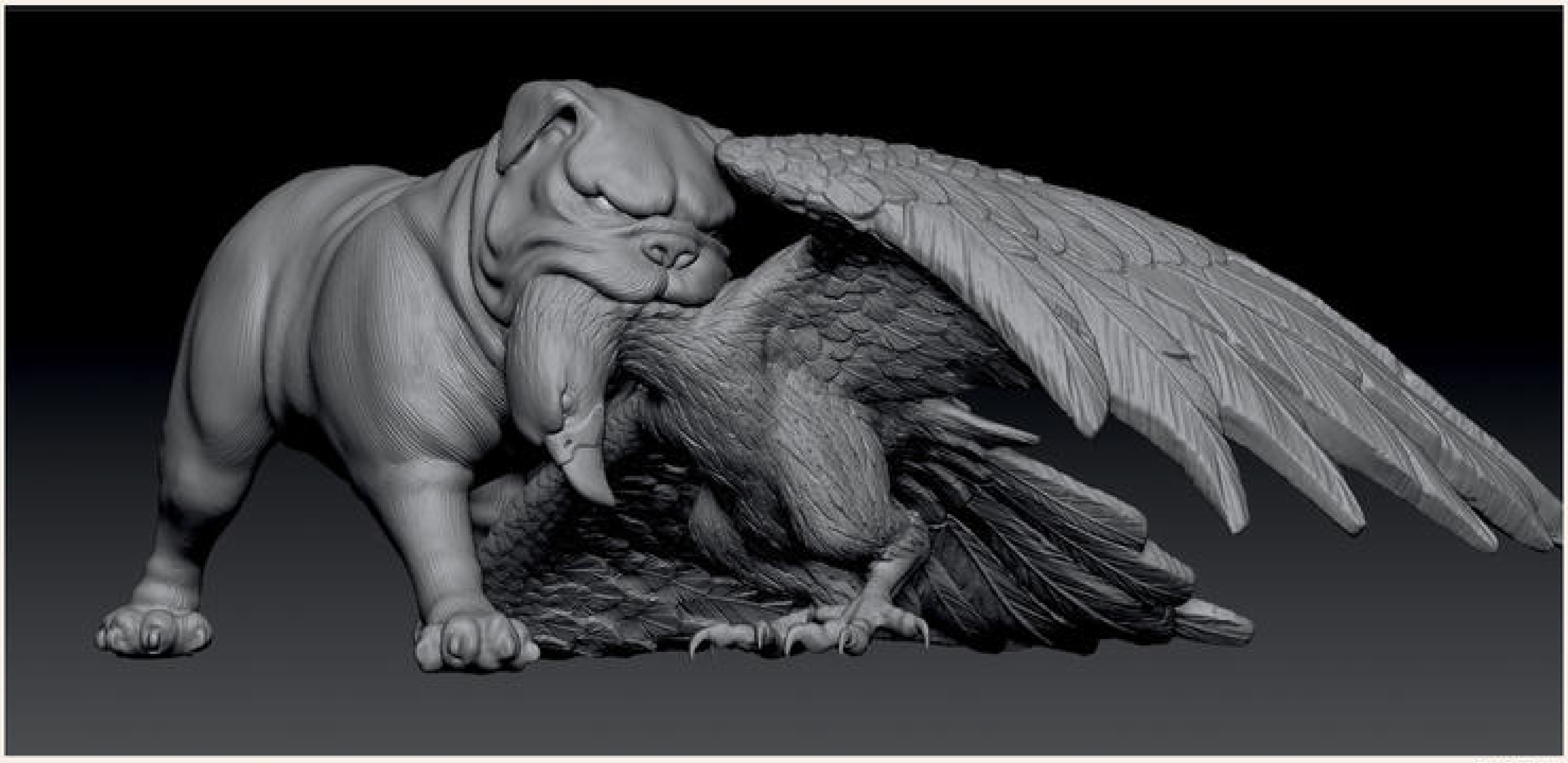
“Our Glorious Victory” Statue



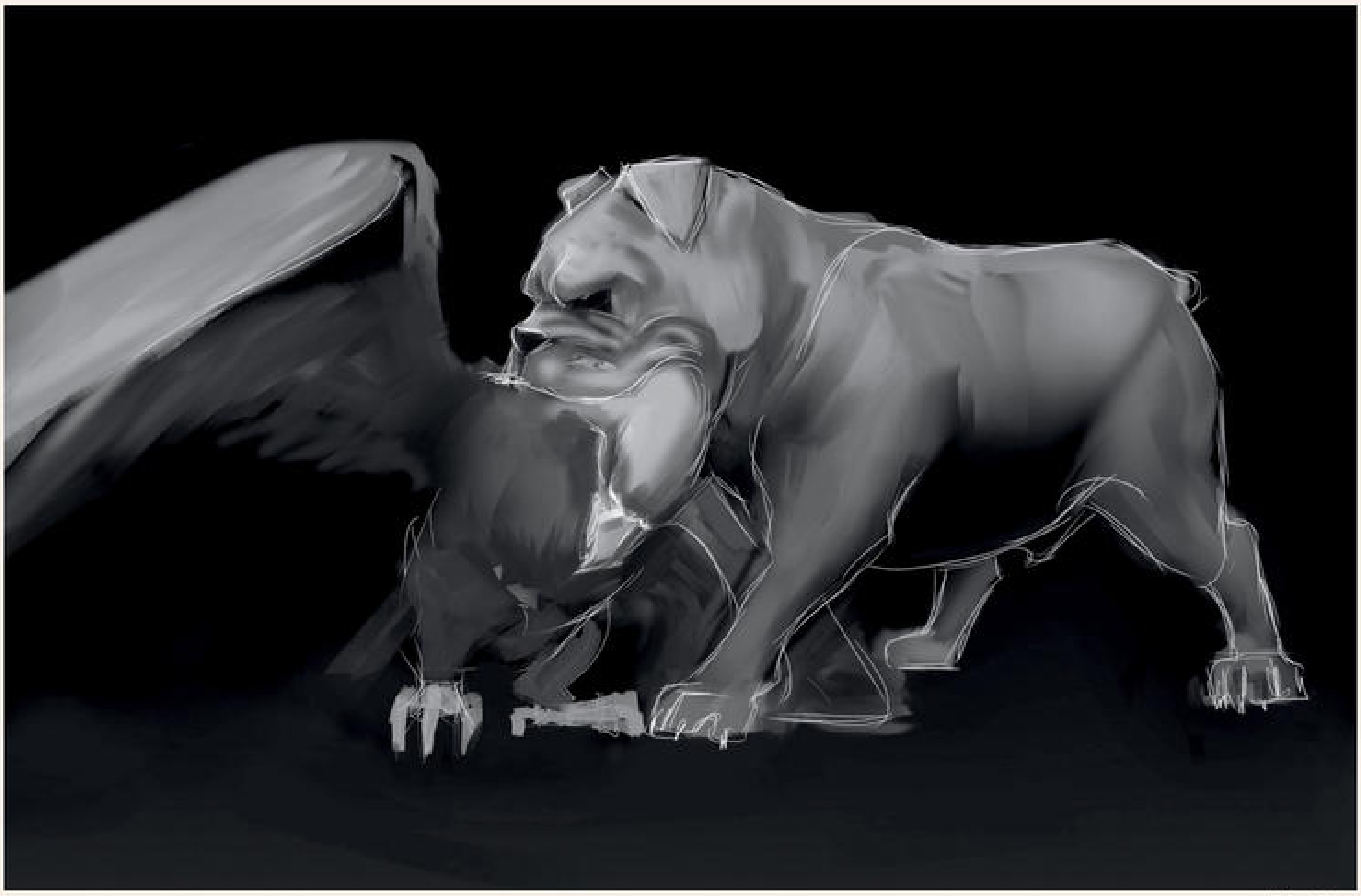
Corylitz Tomaz



Whitney Clayton



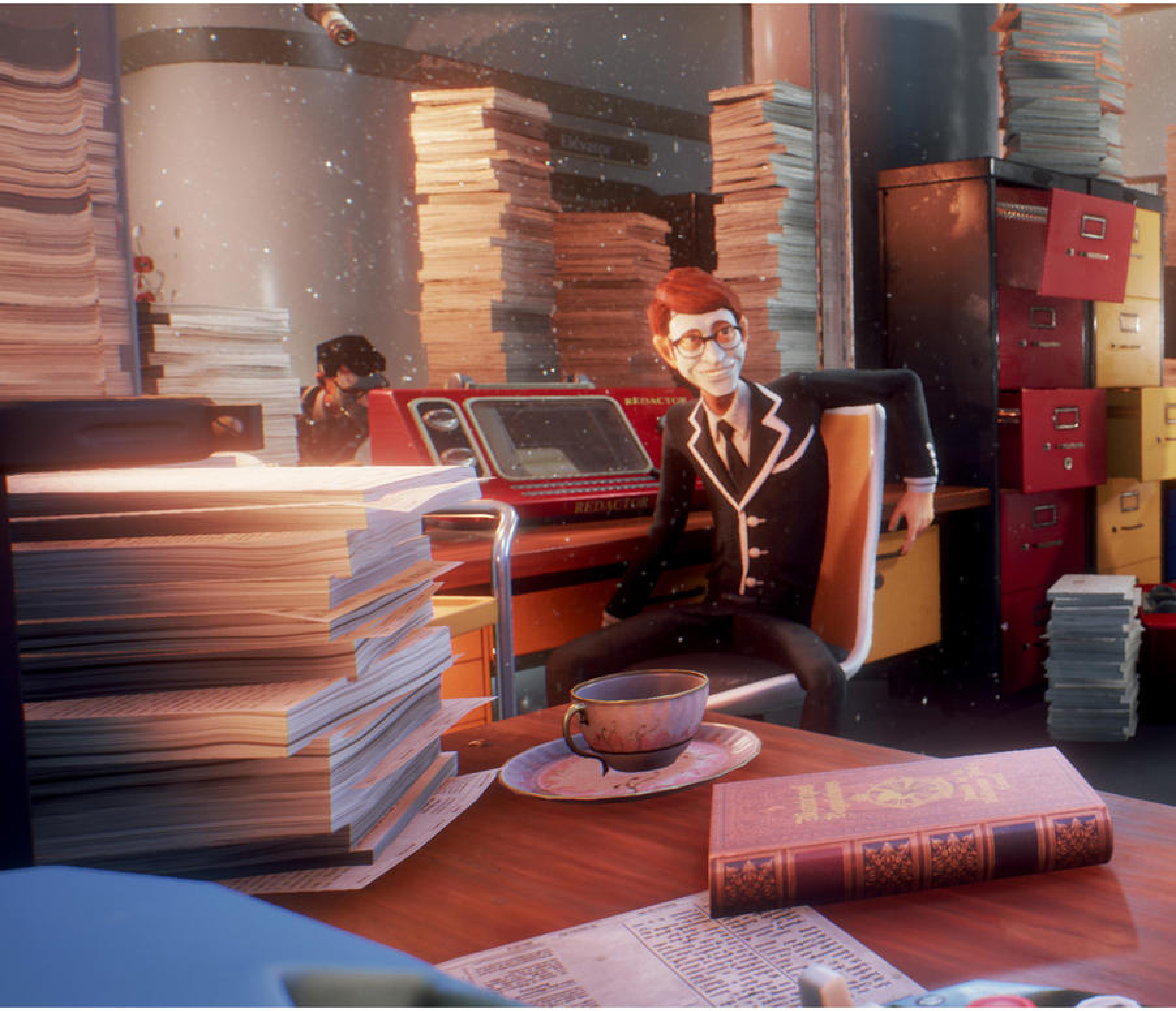
Corylitz Tomez



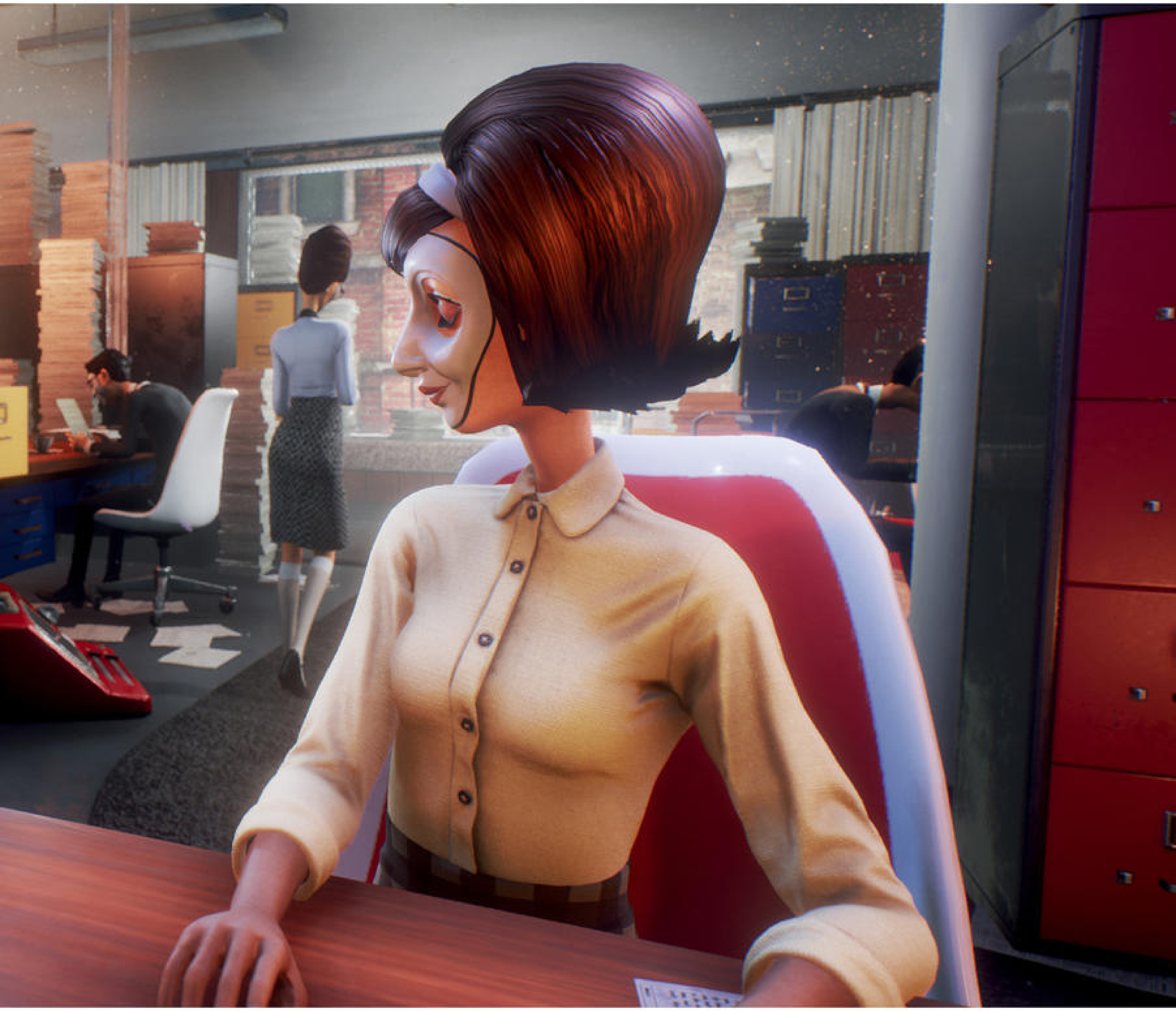
Whitney Clayton

Everywhere you look, The Parade District has British flags and memorials to "The Victory." That's what Wellies call the sudden, inexplicable German withdrawal in 1947 after four years of occupation. The statue of a bulldog (a quintessential symbol of England) defeating a German eagle reflects the Wellies' denial about losing the war.

The most difficult (and most important) aspect of creating this statue was giving it a sense of drama and movement.


REDACTOR
REDACTOR
Elevator

Character model by Tito Belgrave, poses by Jean-Richard Beaudry, level art by Emmanuel Lauzon

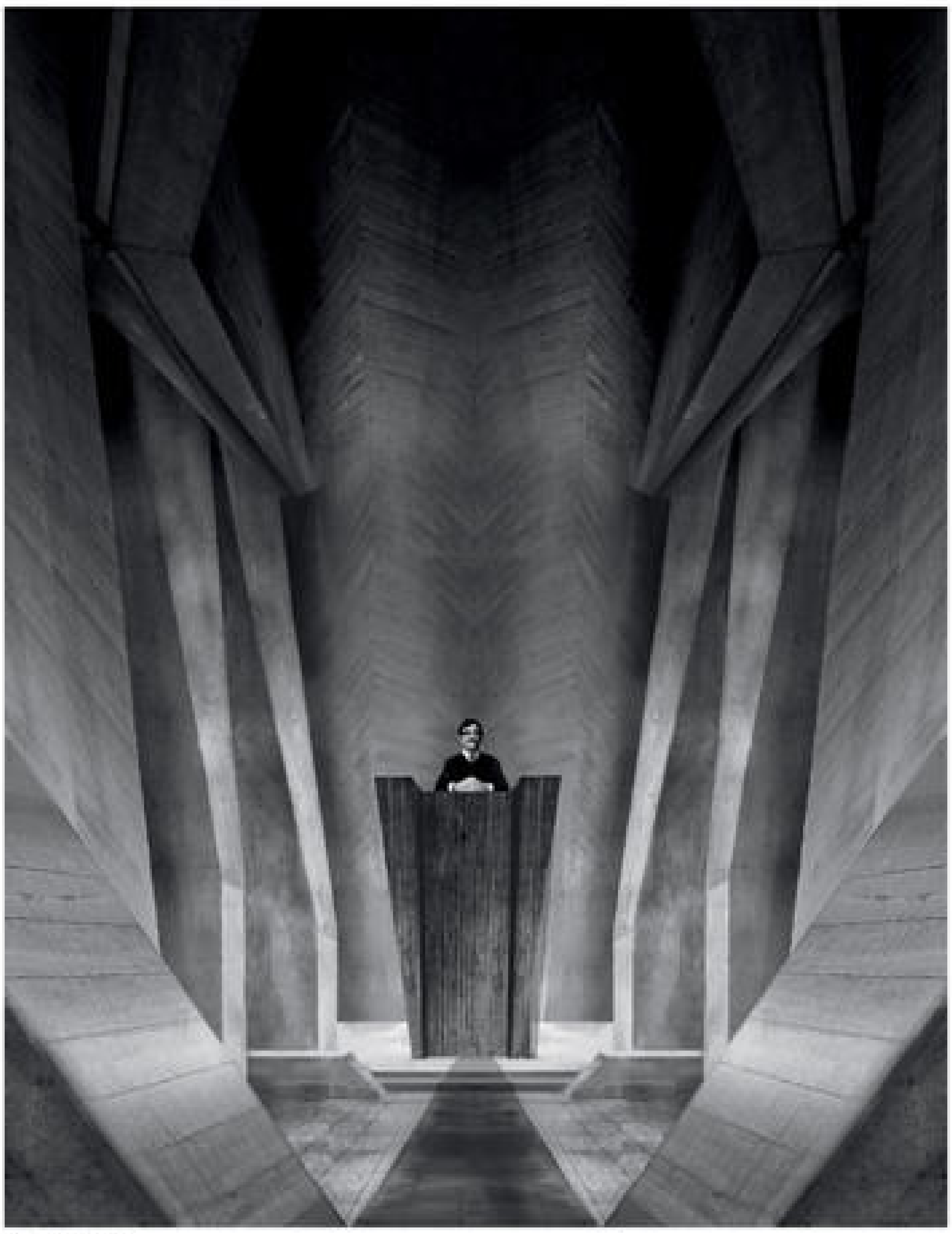


The Office

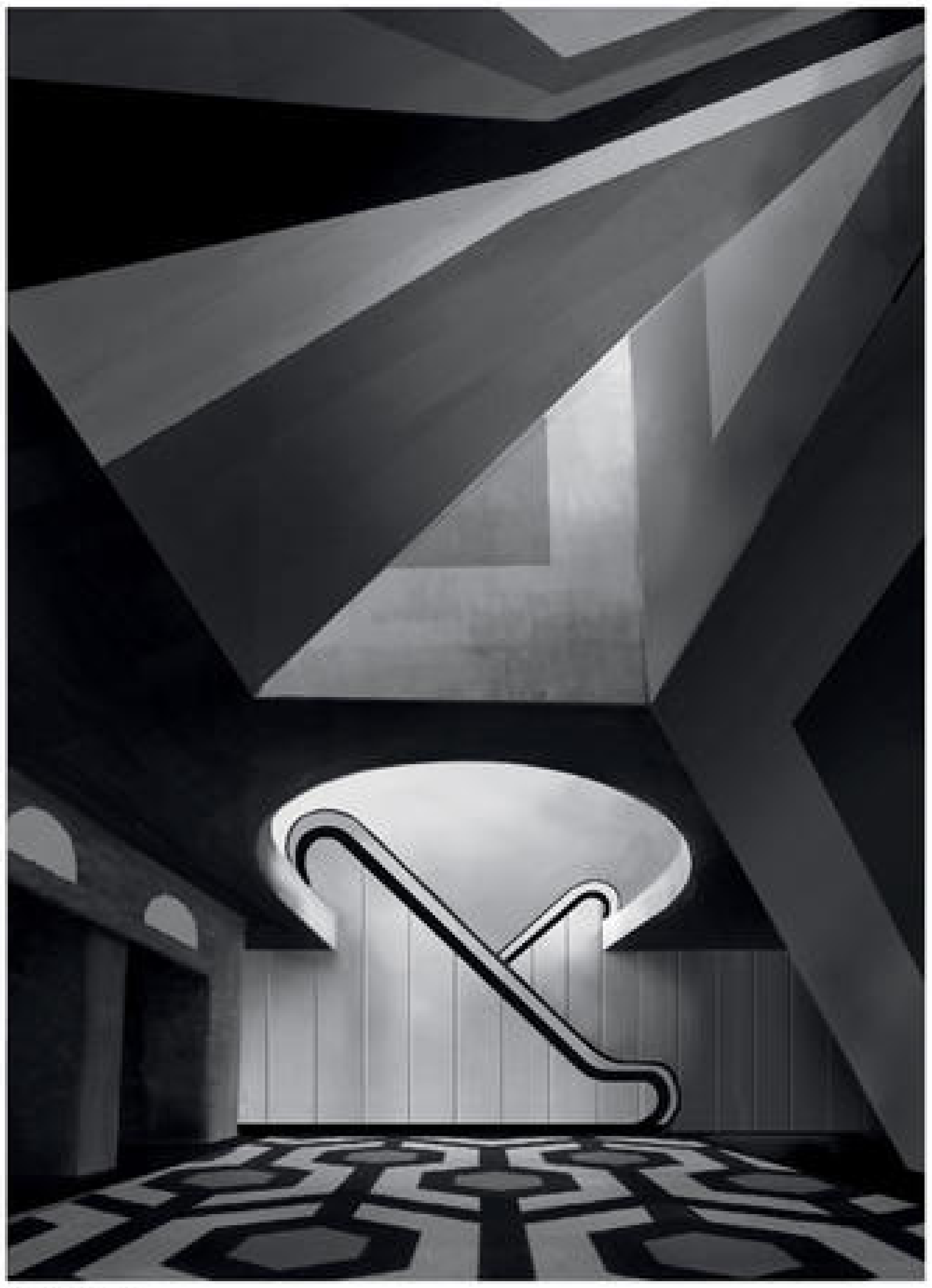
“The Department of Printing, Recycling, and Archives”

We wanted Arthur's office to epitomize bureaucracy. The Parade District workers dress more conservatively than Village Wellies. The coldly futuristic white walls are offset by the chaotic mess created by a broken bureaucratic system, with workers unable to even remember what they did ten minutes ago.

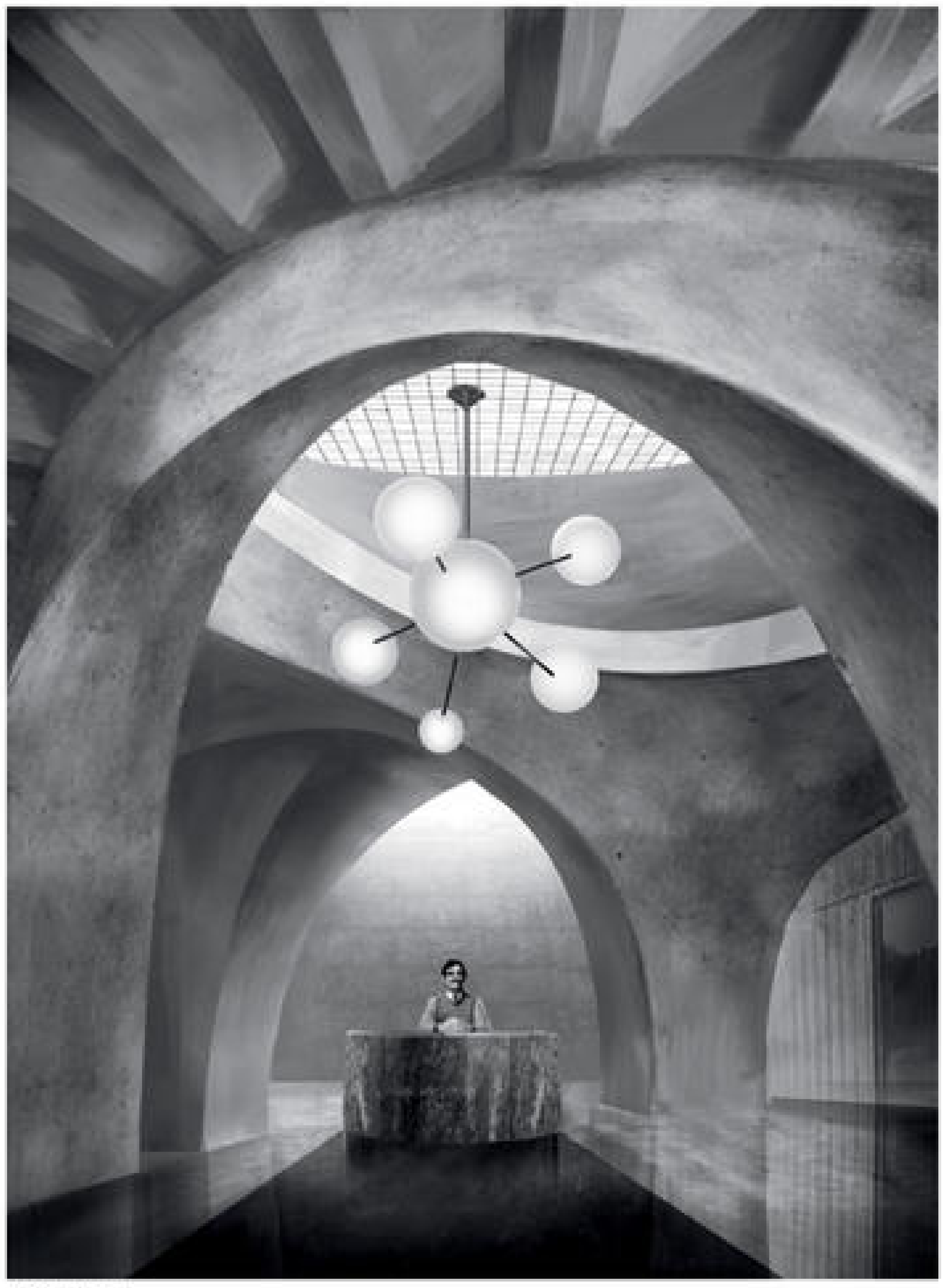
Office Life in The Parade District



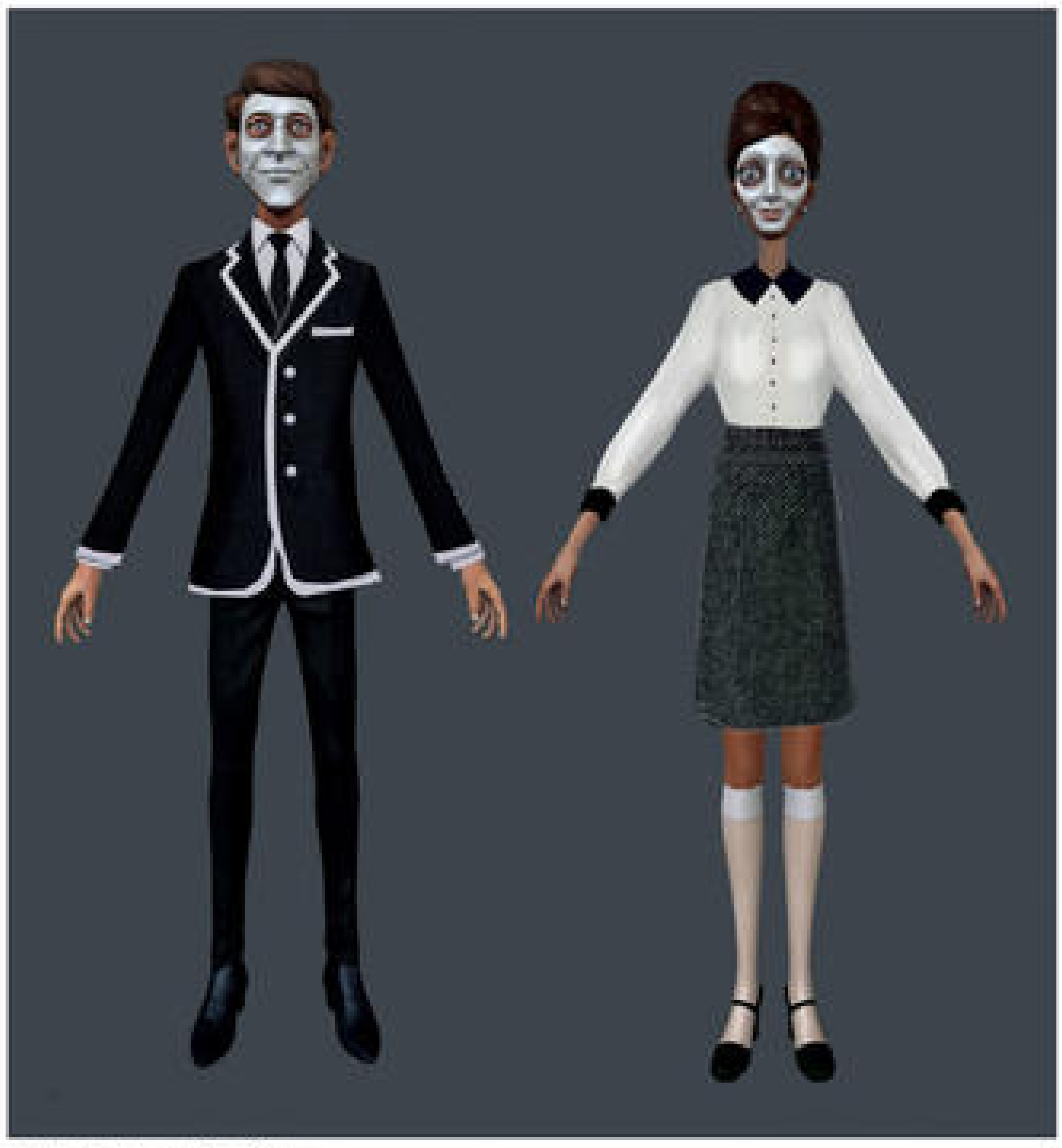
Whitney Clayton



Whitney Clayton

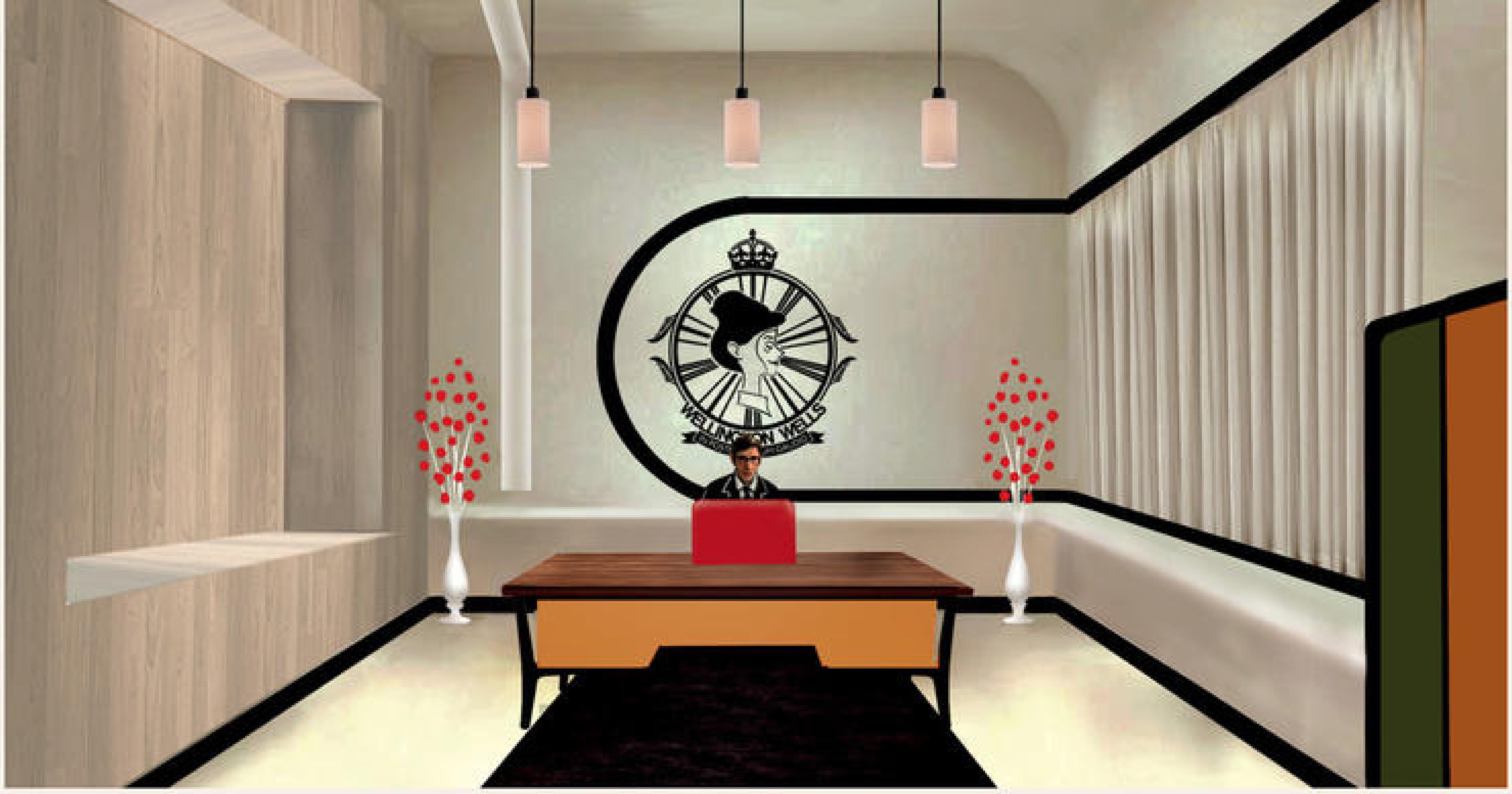


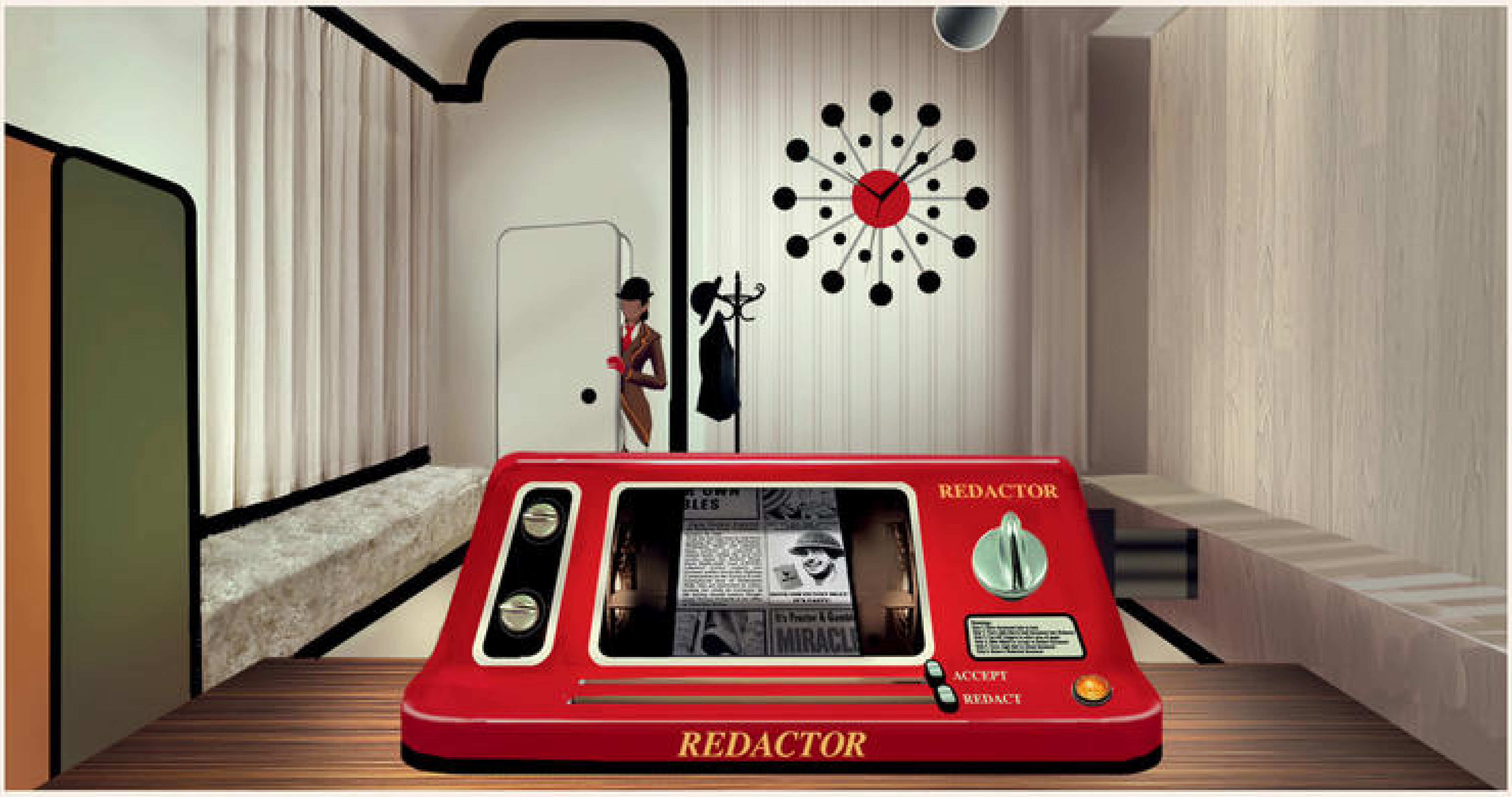
Whitney Clayton

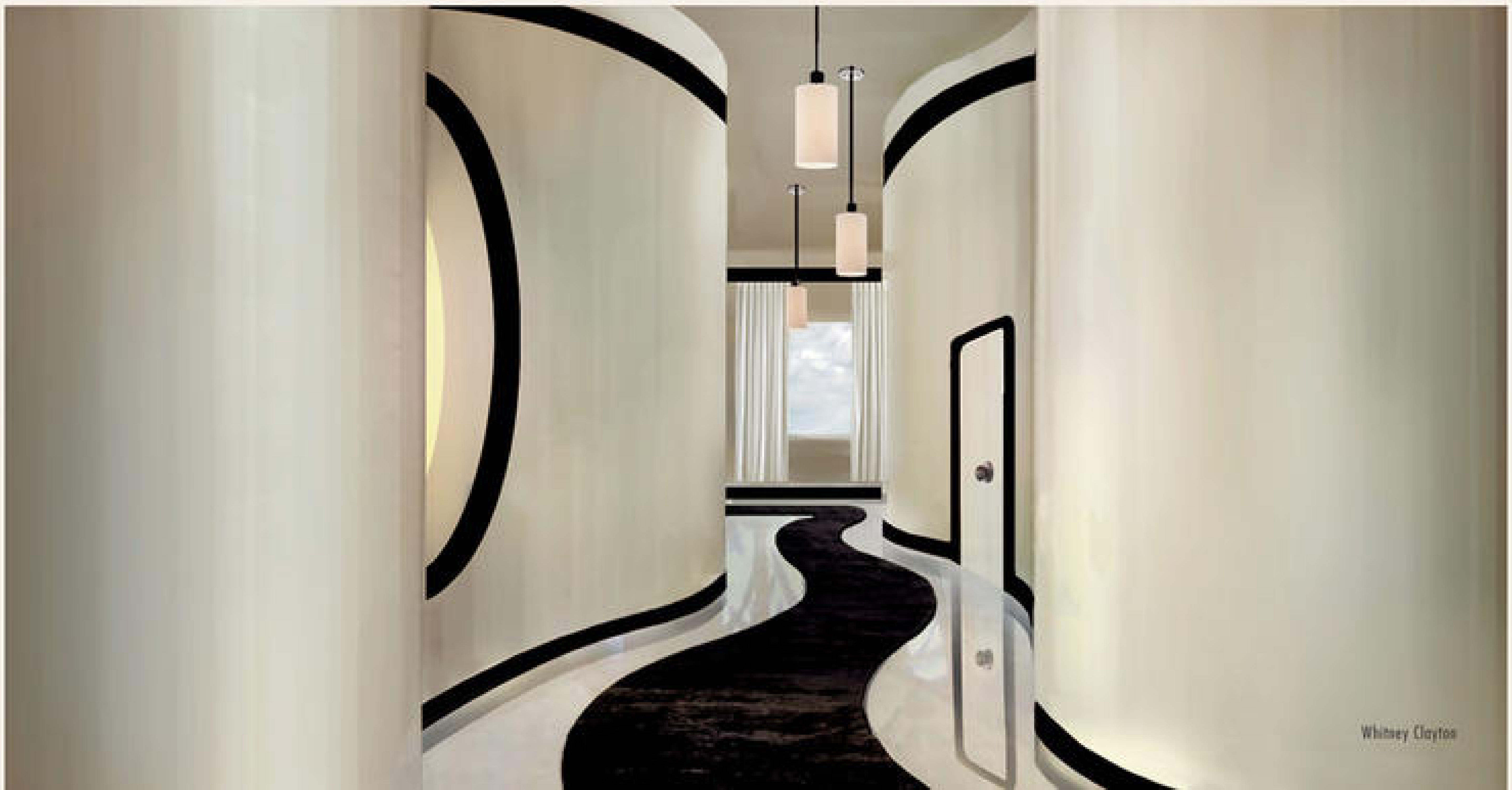


Whitney Clayton and Tito Belgrave

Many institutional structures of the 1960s, such as the BBC headquarters, were actually Art Deco buildings from a few decades earlier. The interior Parade District workspaces are sleek, white, and minimal, channeling their futuristic ideals. The space is broken up by black lines that draw your eye to the Wellington Wells crest and to mid-century accents like the large clock and brightly coloured filing cabinets.

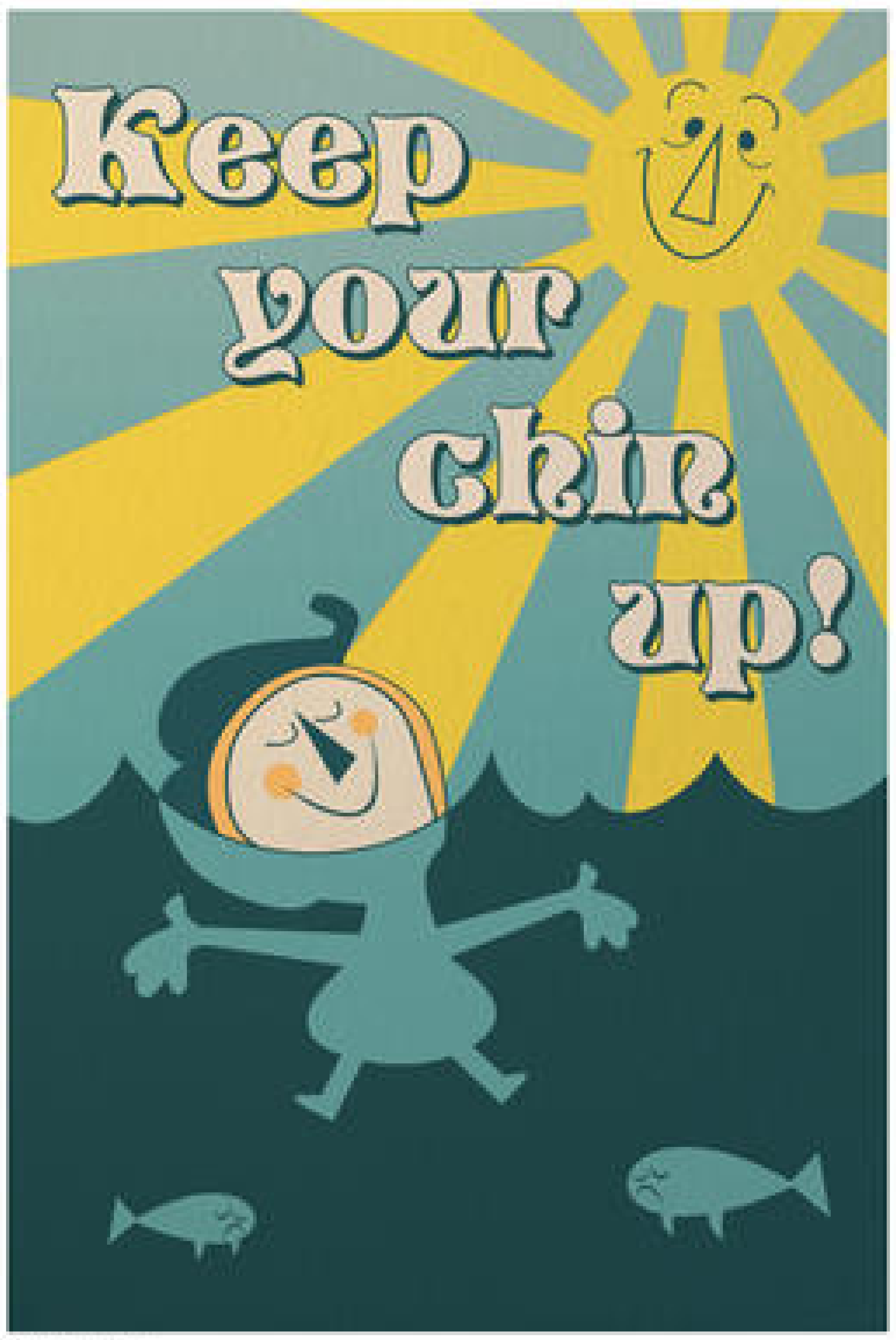

WELLINGTON WELLS


REDACTOR
MIRACL
ACCEPT
REDACT
REDACTOR

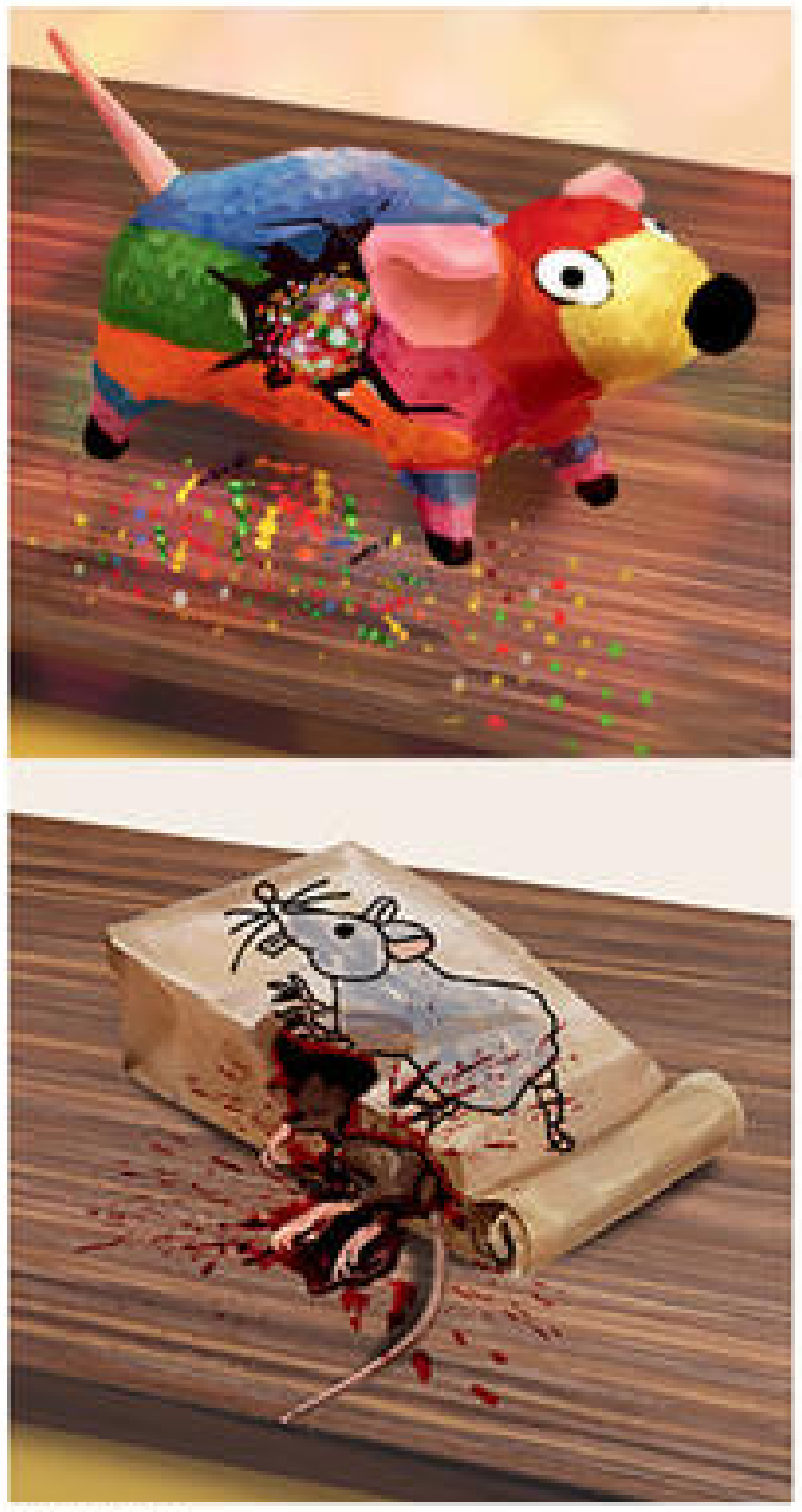


Whitney Clayton

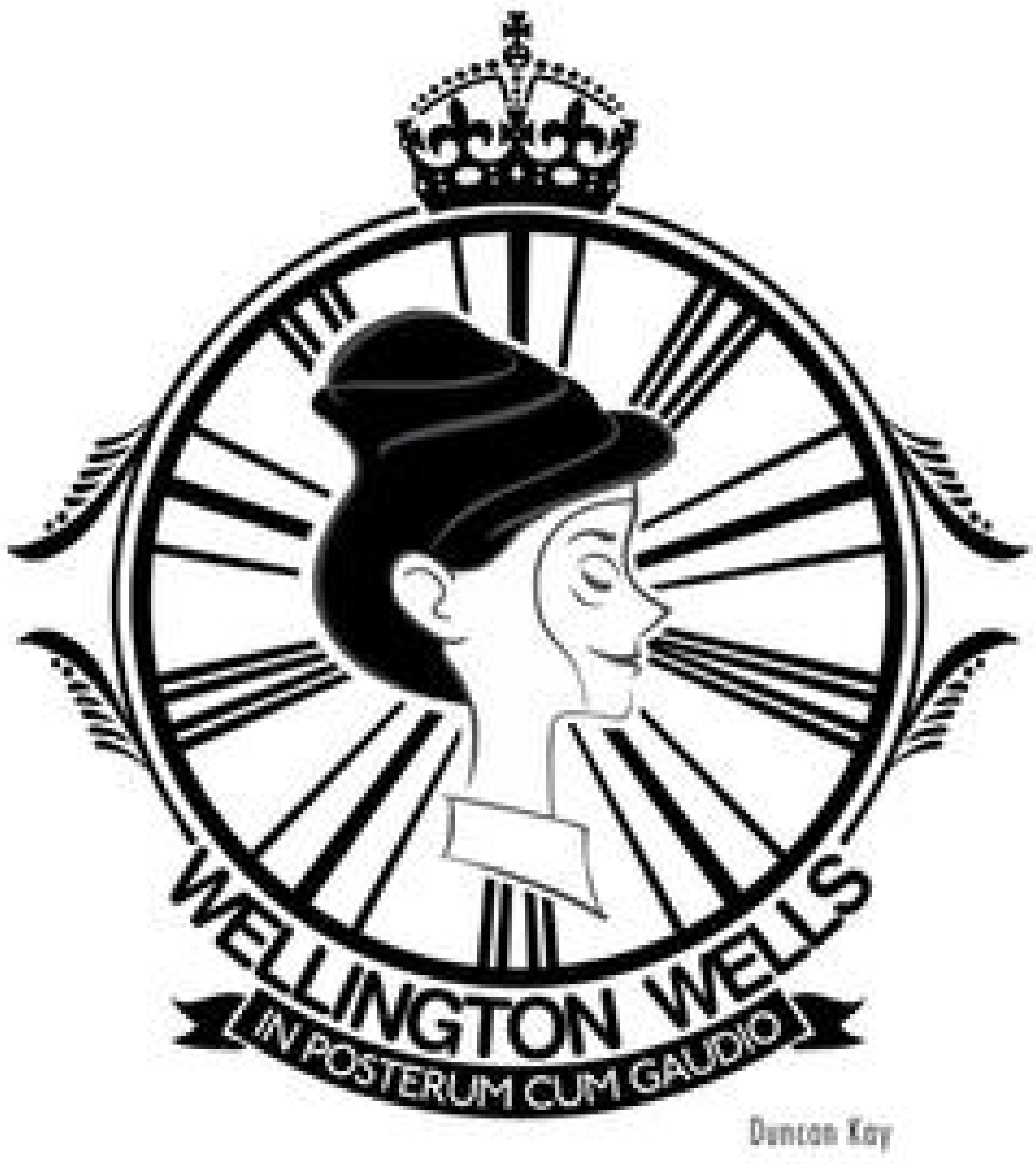
Character model by Tito Belgrave, level and lighting by Emmanuel Lauzon, pose by Jean-Richard Beaudry


Keep your chin up!

Sarah Hamilton

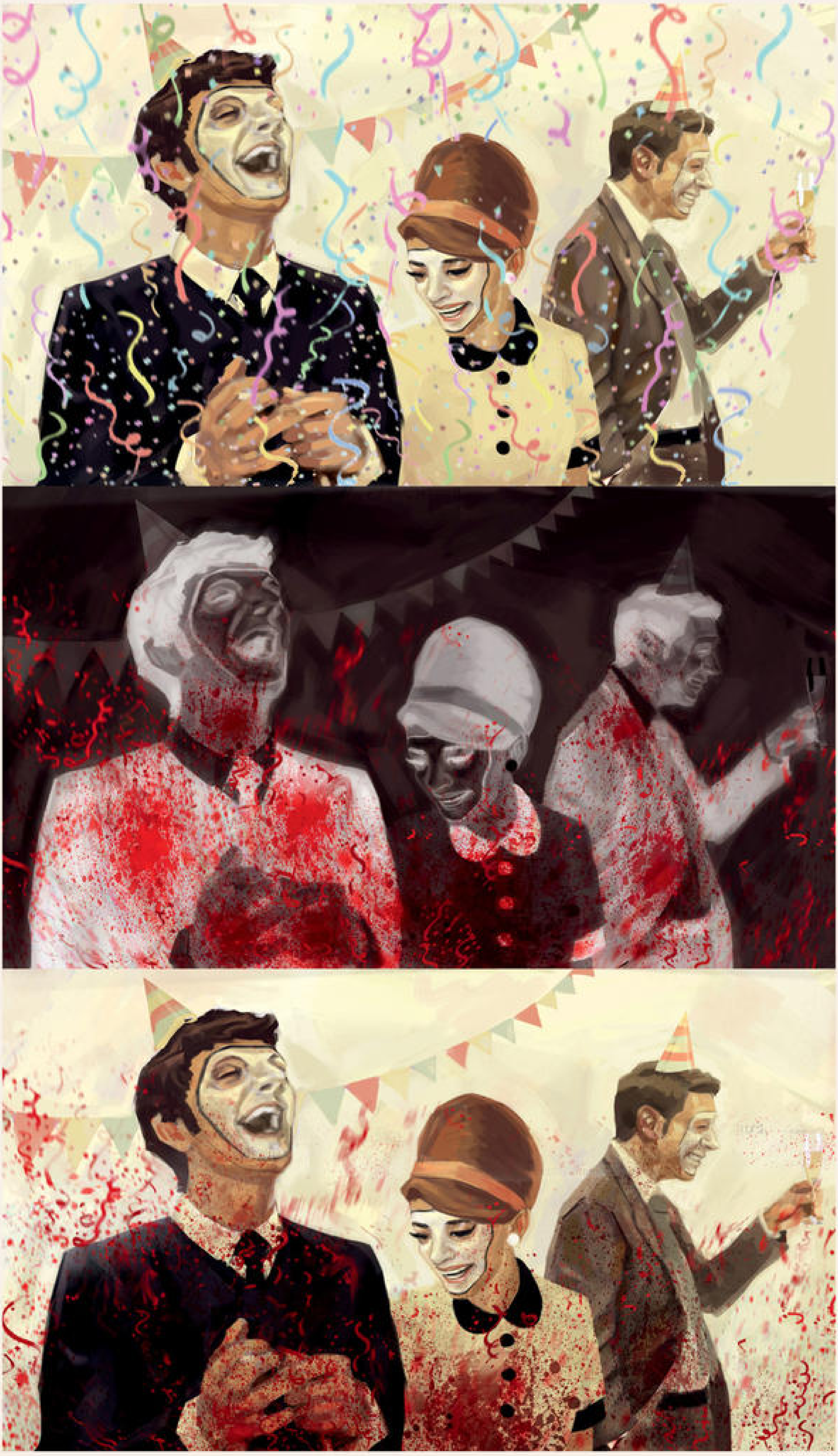


Whitney Clayton


WELLINGTON WELLS
IN POSTERUM CUM GAUDIO

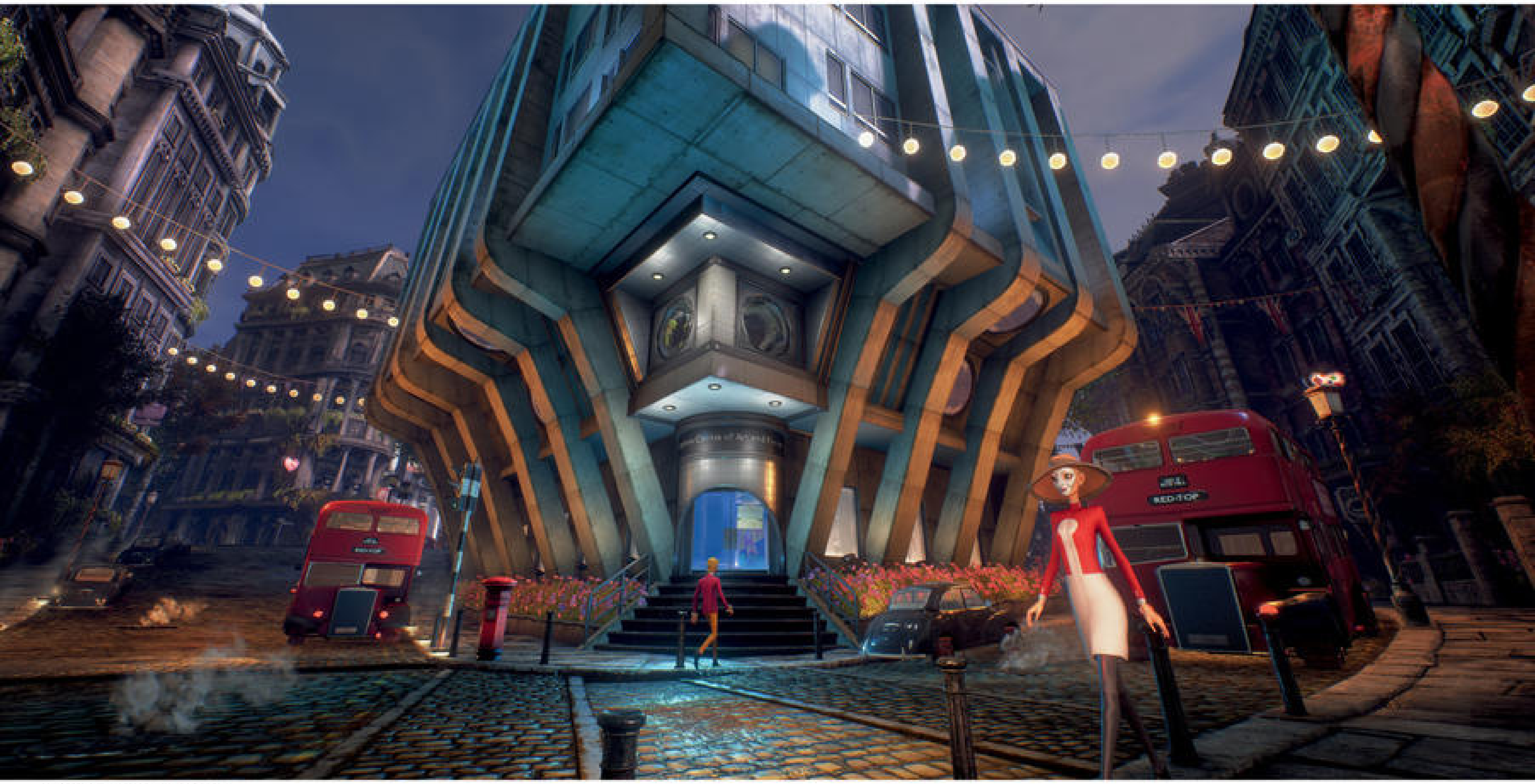
Duncan Kay

Some concepts and signs for our introduction to Arthur's workplace at the Department of Printing, Recycling, and Archives. We get the impression that his colleagues are far more interested in festivities than in getting work done. Indeed, he attends a birthday party—with a piñata that turns out not to be a piñata at all.

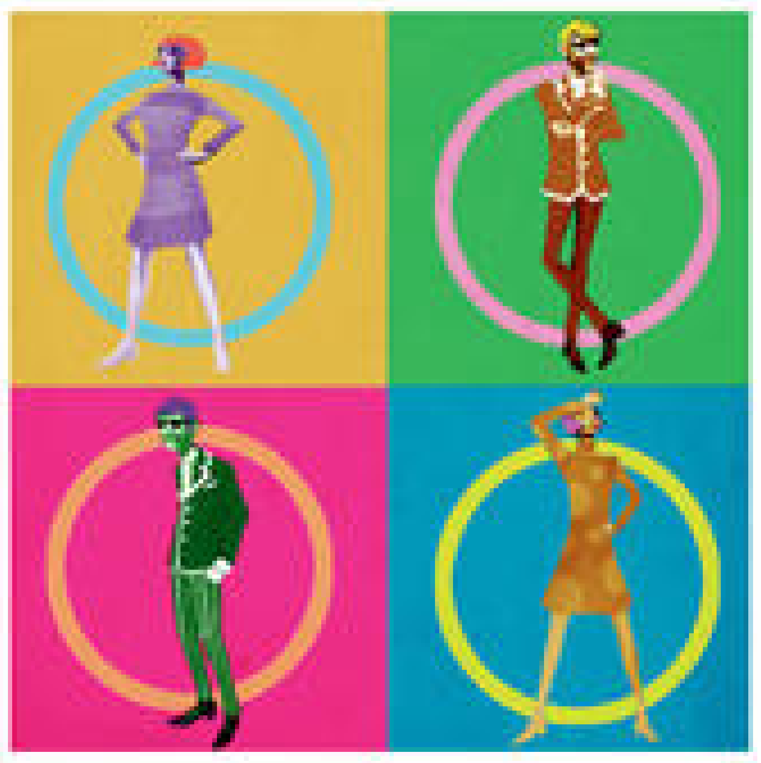


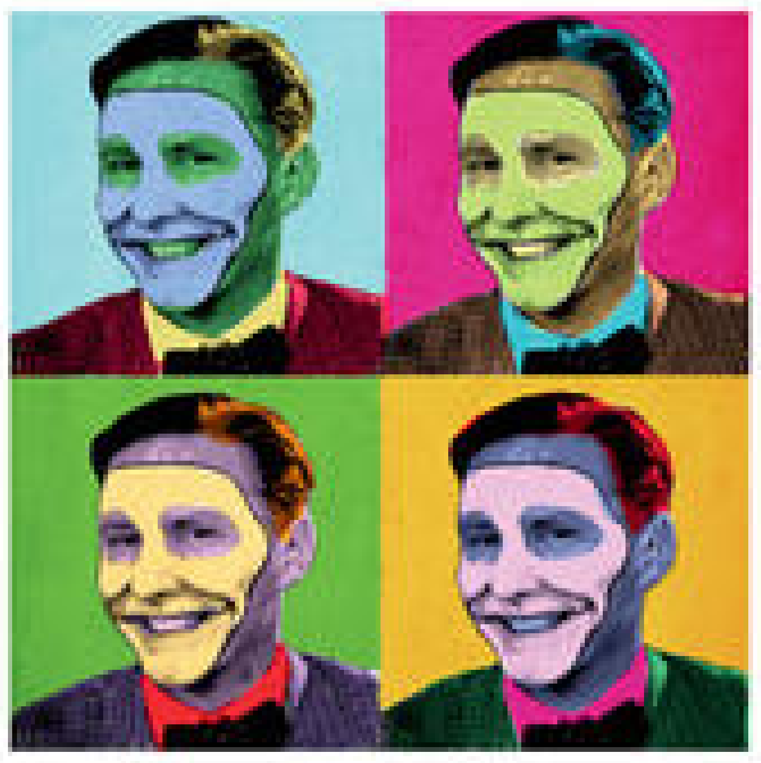
Whitney Clayton

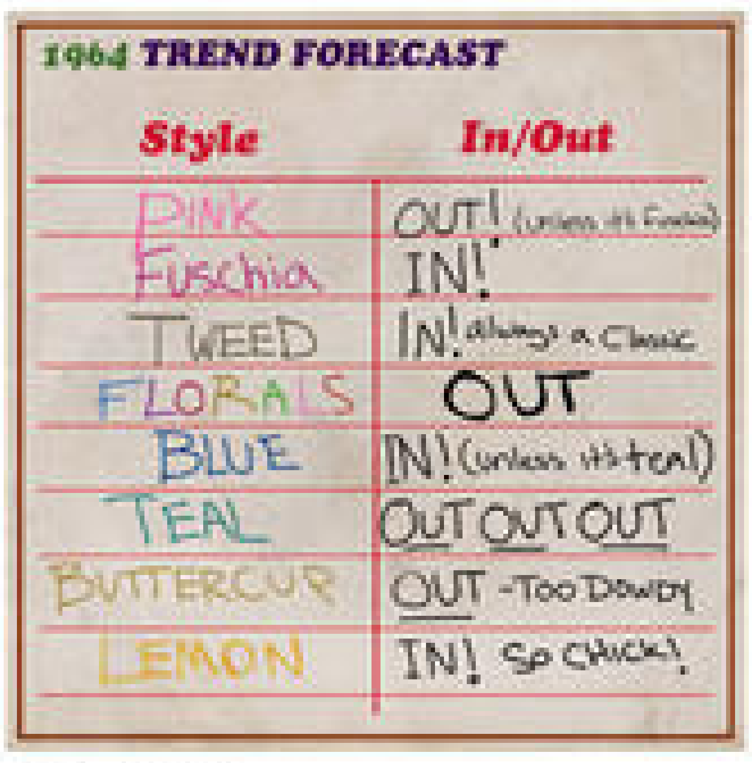
Clayton Design Center



Corylitz Tamez and Emmanuel Luazon

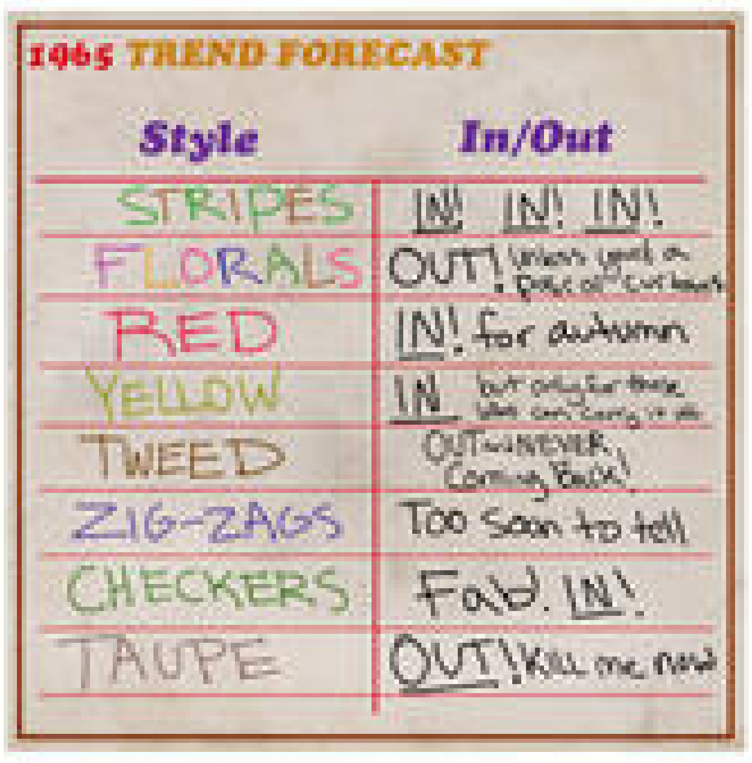






1964 TREND FORECAST

Style	In/Out
PINK	OUT! (unless it's Fuschia)
Fuschia	IN!
TWEED	IN! always a Classic
FLORALS	OUT
BLUE	IN! (unless it's teal)
TEAL	OUT OUT OUT
BUTTERCUP	OUT - Too Dowdy
LEMON	IN! So CHICK!

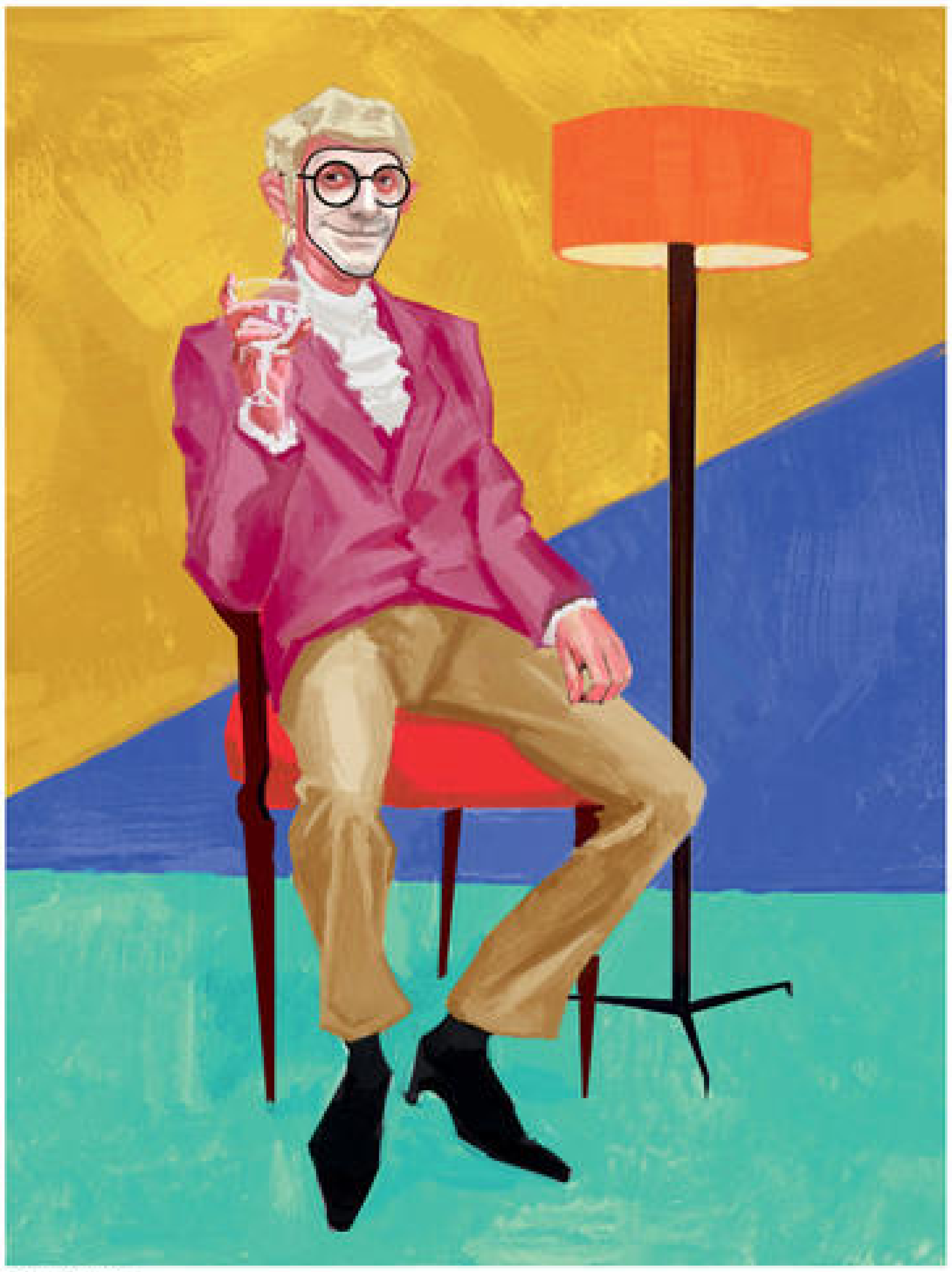


1965 TREND FORECAST

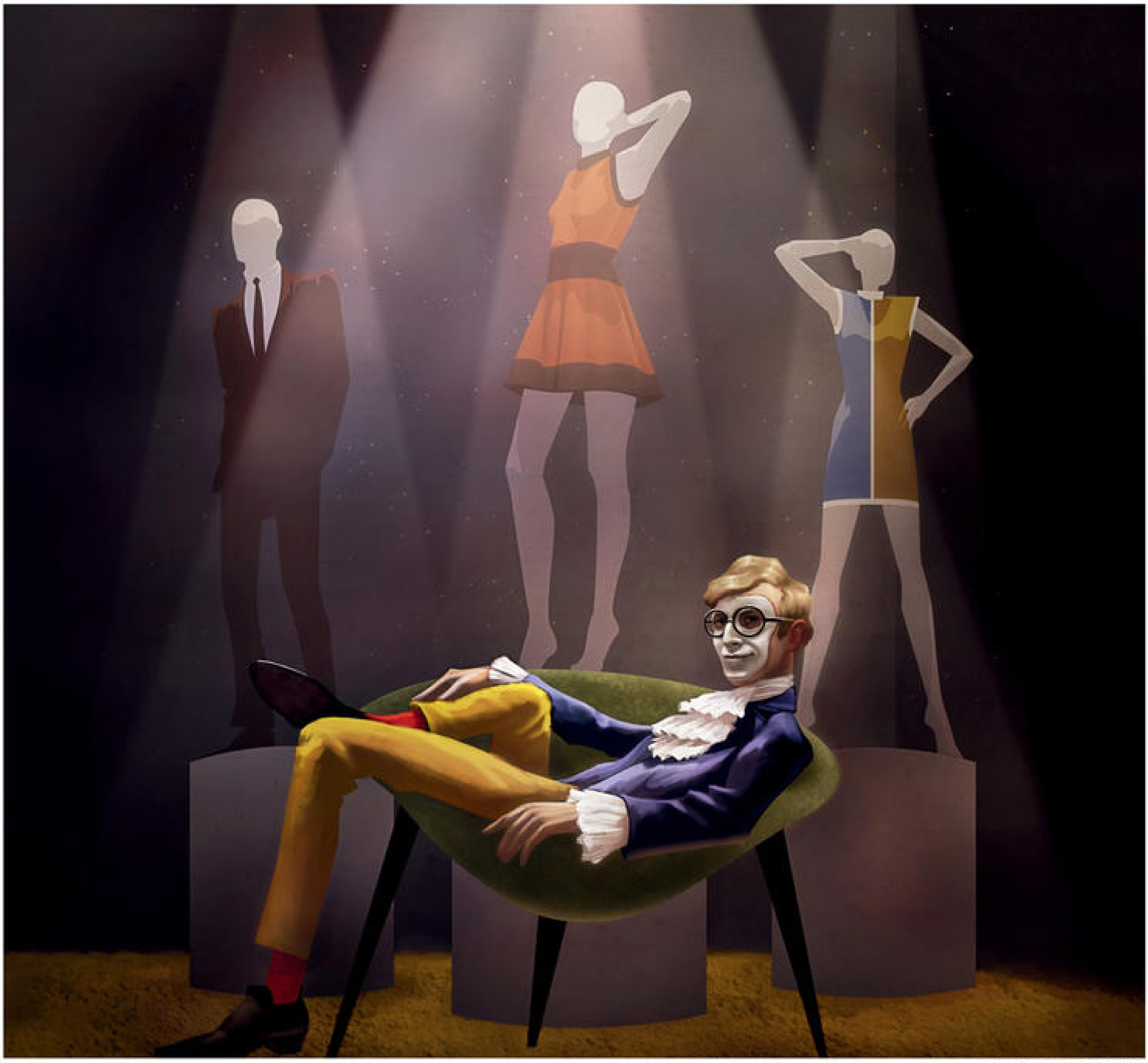
Style	In/Out
STRIPES	IN! IN! IN!
FLORALS	OUT! [illegible]
RED	IN! for autumn
YELLOW	IN but only for those who can carry it off
TWEED	OUT—NEVER Coming Back!
ZIG-ZAGS	Too Soon to tell
CHECKERS	Fab. IN!
TAUPE	OUT! Kill me now

Whitney Clayton

The Design Center is the source of Wellington Wells's most mod designs. The heavy, cement exterior was loosely inspired by the former Whitney Museum building in New York. Our fashions were inspired by iconic '60s designers and artists: Warhol, Hockney, Quant, Cardin, and Antonioni's film *Blow-Up*. The Design Center's own creative guru, Davy Hackney, dictates what's "in" and what's "out" every season.



Whitney Clayton

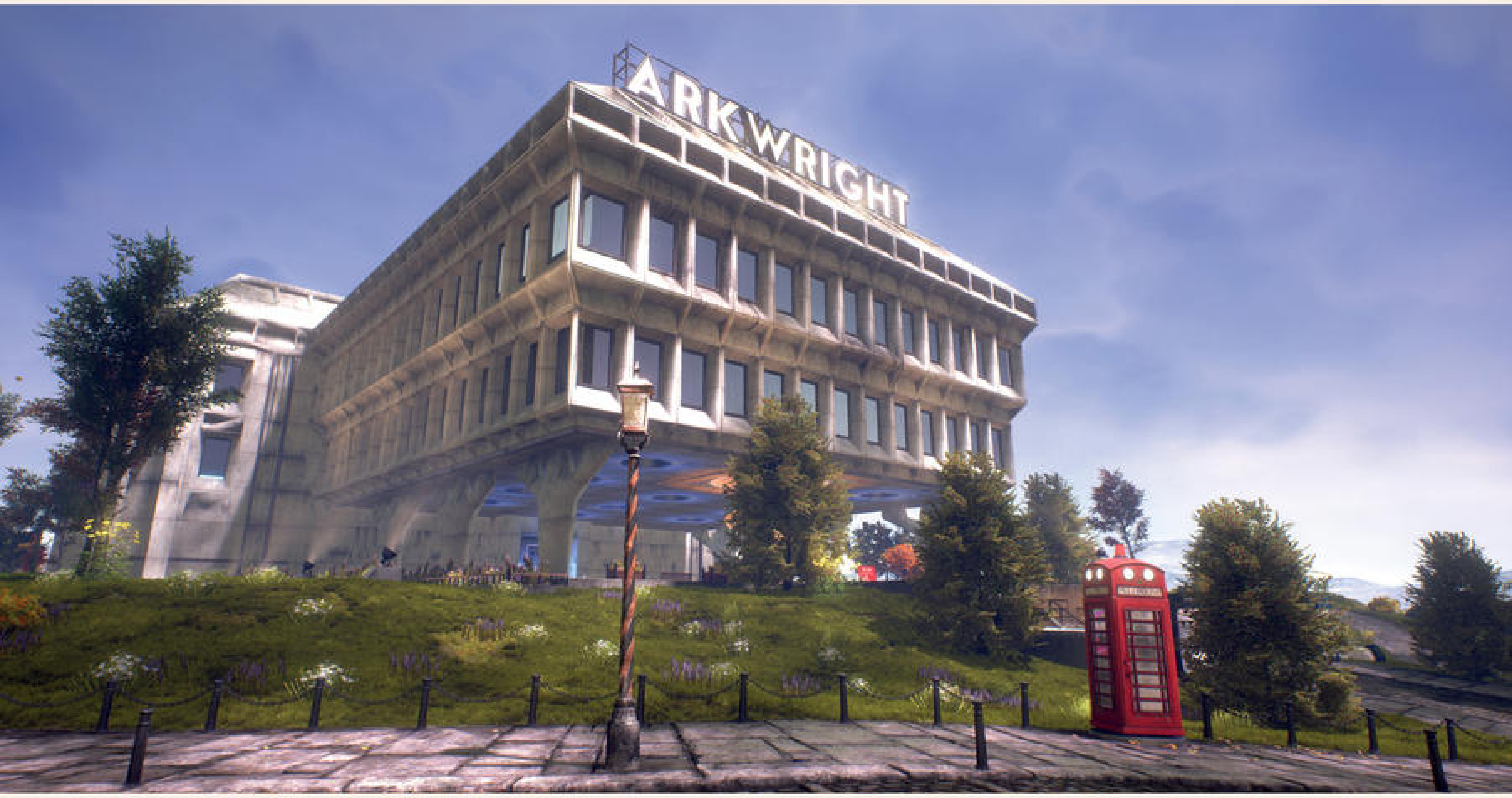


Whitney Clayton and Sarah Hamilton

TREND FORECAST
Style
In/O
TWEED
FLORALS
BLUE
TEAL
OUT!
IN!
IN!
OUT
OUT OUT

Carylitz Tamez

Department of Scientific and Industrial Research (DSIR)

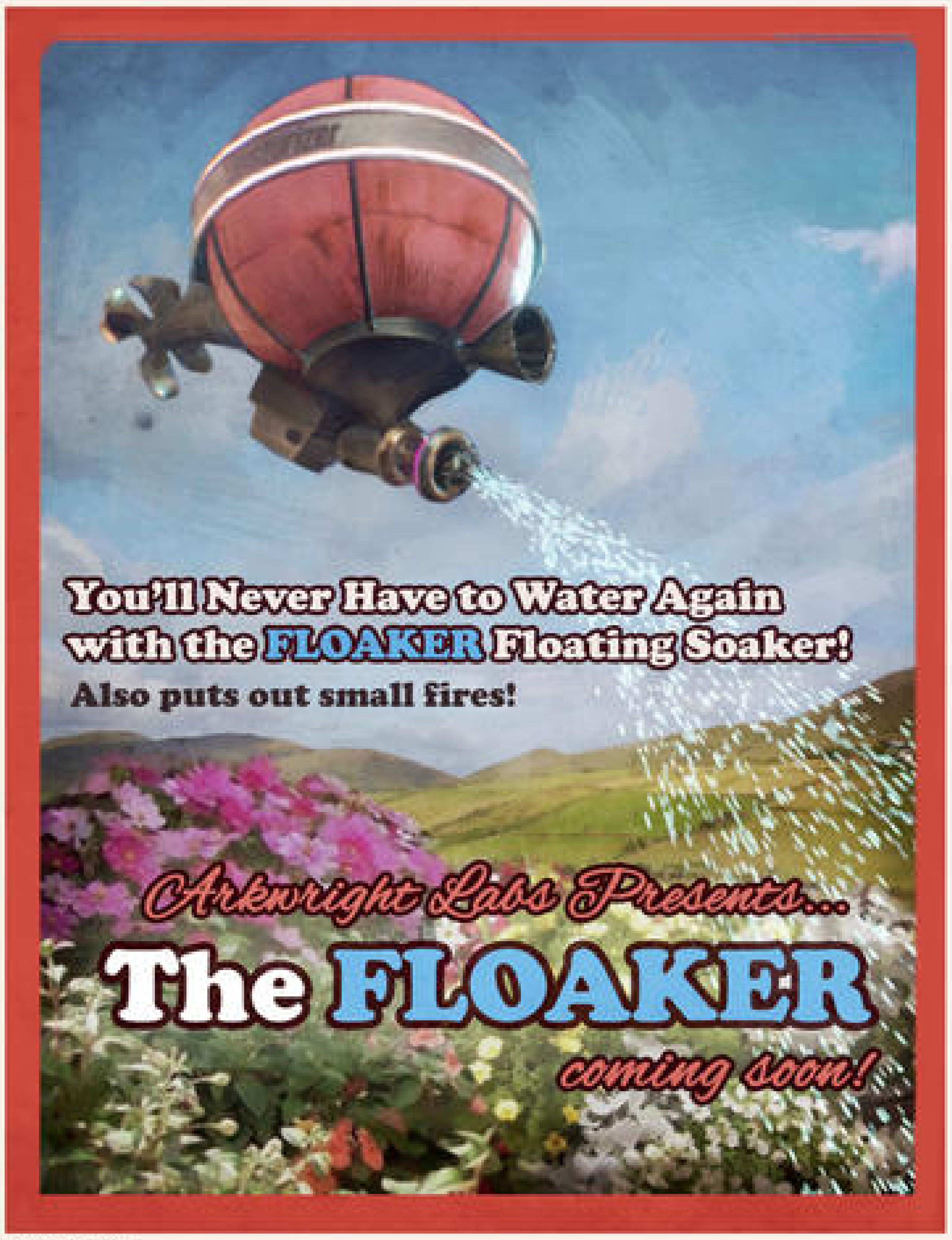


In the 1960s, real-life architects tore down historic buildings to create Brutalist "machines for living." The DSIR is thus in a Brutalist building where Wellies invent their Retro-Futuristic technology. This cold and impersonal building is all out of proportion to human scale. The high-tech future envisioned here is quite different from what you see in the warm, cozy historic buildings, or in the organic ruins of the Garden District.

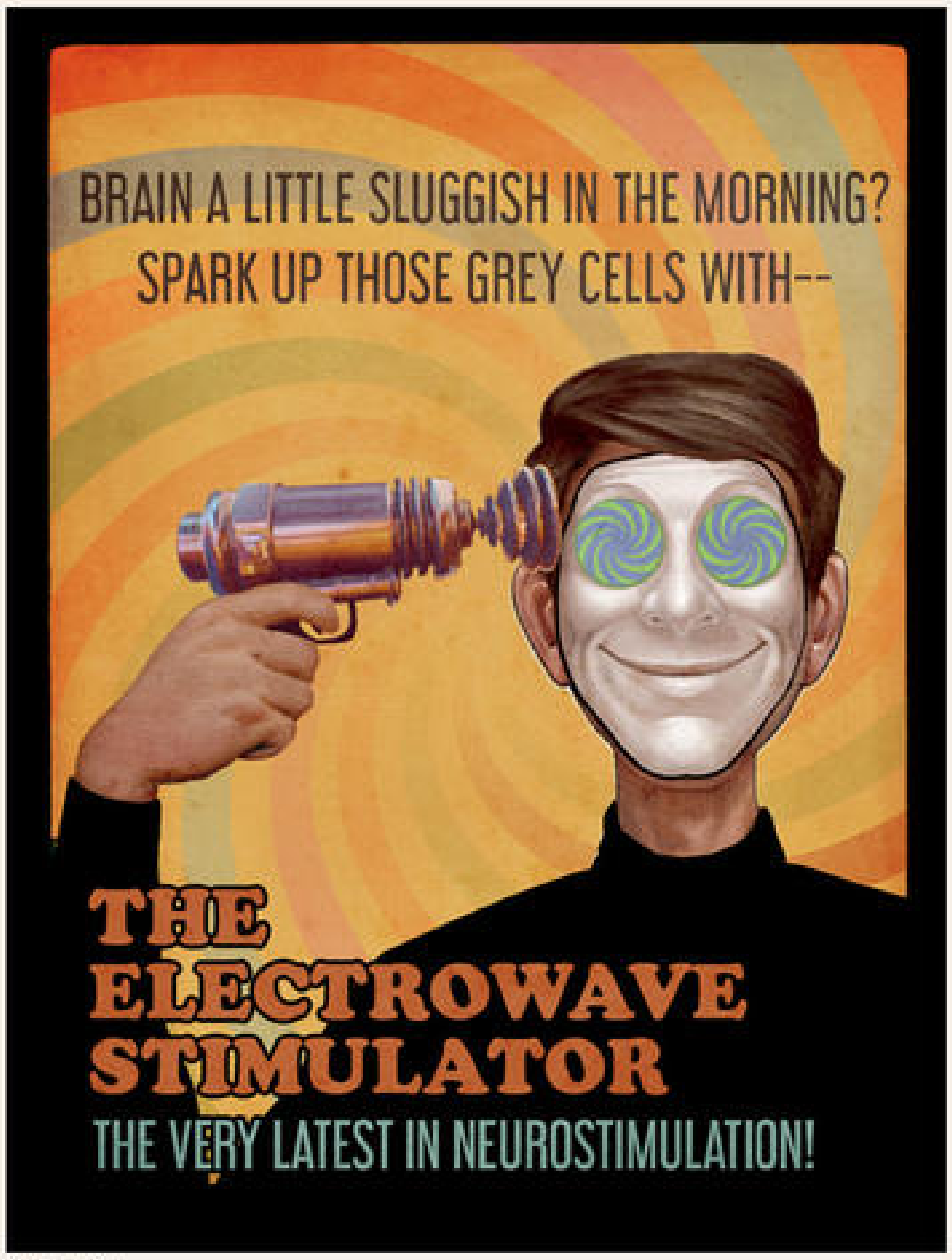
Inside is a small museum displaying the Village's grandiose visions for future technology, including a telephone booth that allows you to play music—if you bring your own records to play on the provided gramophone. On the shop floor, researchers are developing a portable flamethrower for quickly cooking meals; a pneumatic cannon; a Peeper that waters lawns; and an Electro-Wave Stimulator that we are still not entirely sure the use of.

All art on this spread by Guillaume Mardaga

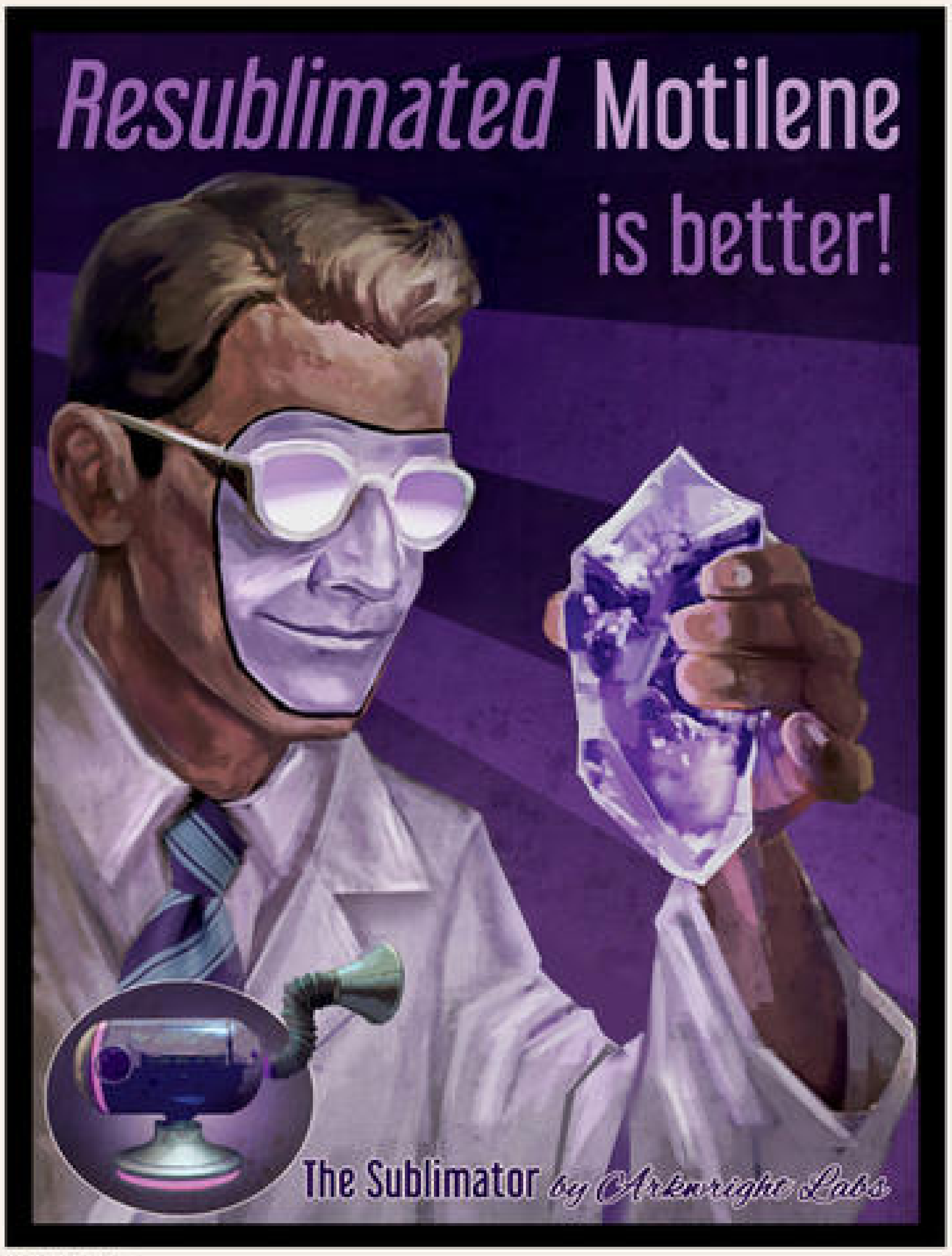
DSIR Signage


You'll Never Have to Water Again
with the FLOAKER Floating Soaker!
Also puts out small fires!
Arkwright Labs Presents...
The FLOAKER
coming soon!

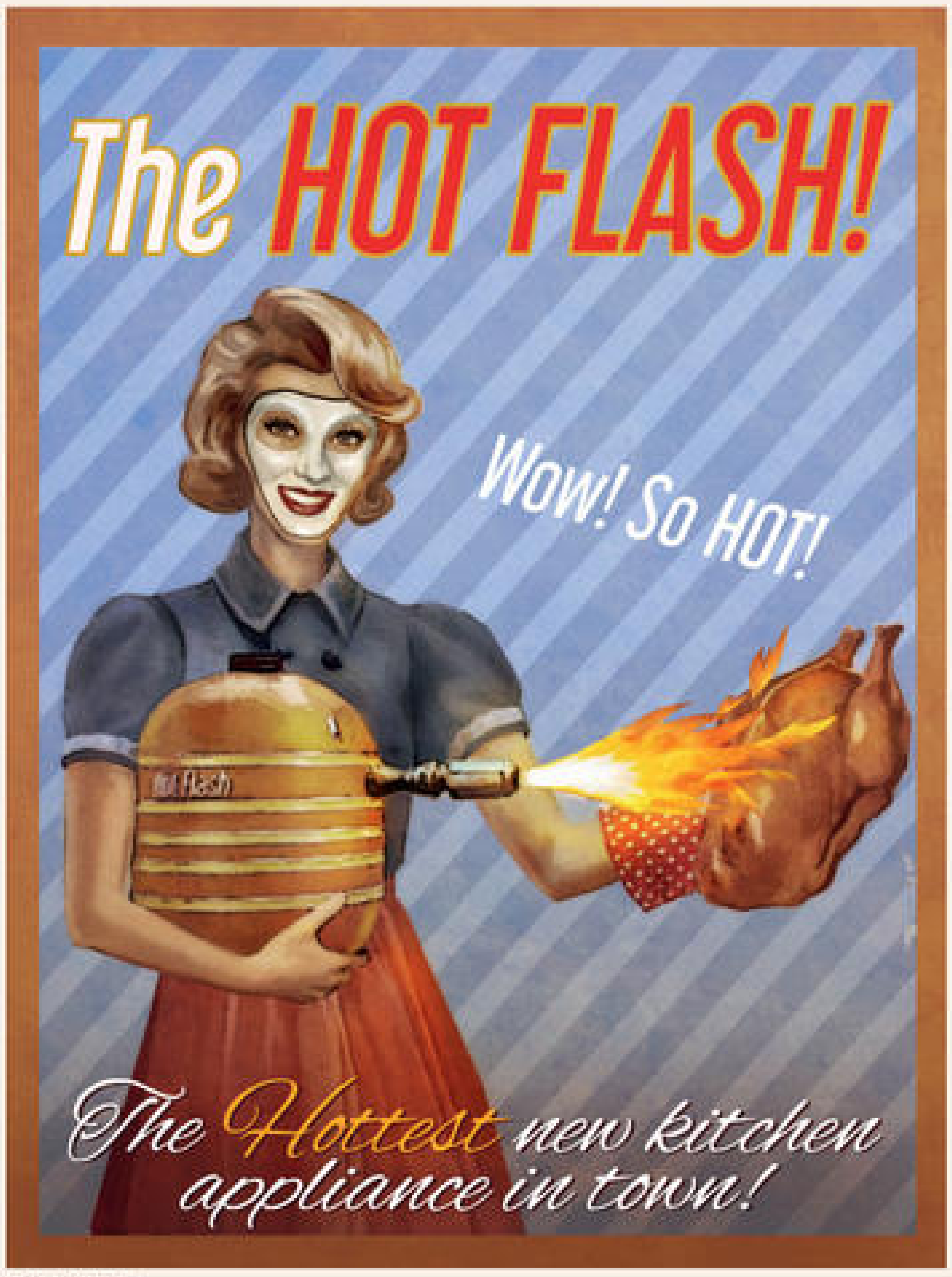
Whitney Clayton


BRAIN A LITTLE SLUGGISH IN THE MORNING?
SPARK UP THOSE GREY CELLS WITH--
THE ELECTROWAVE STIMULATOR
THE VERY LATEST IN NEUROSTIMULATION!

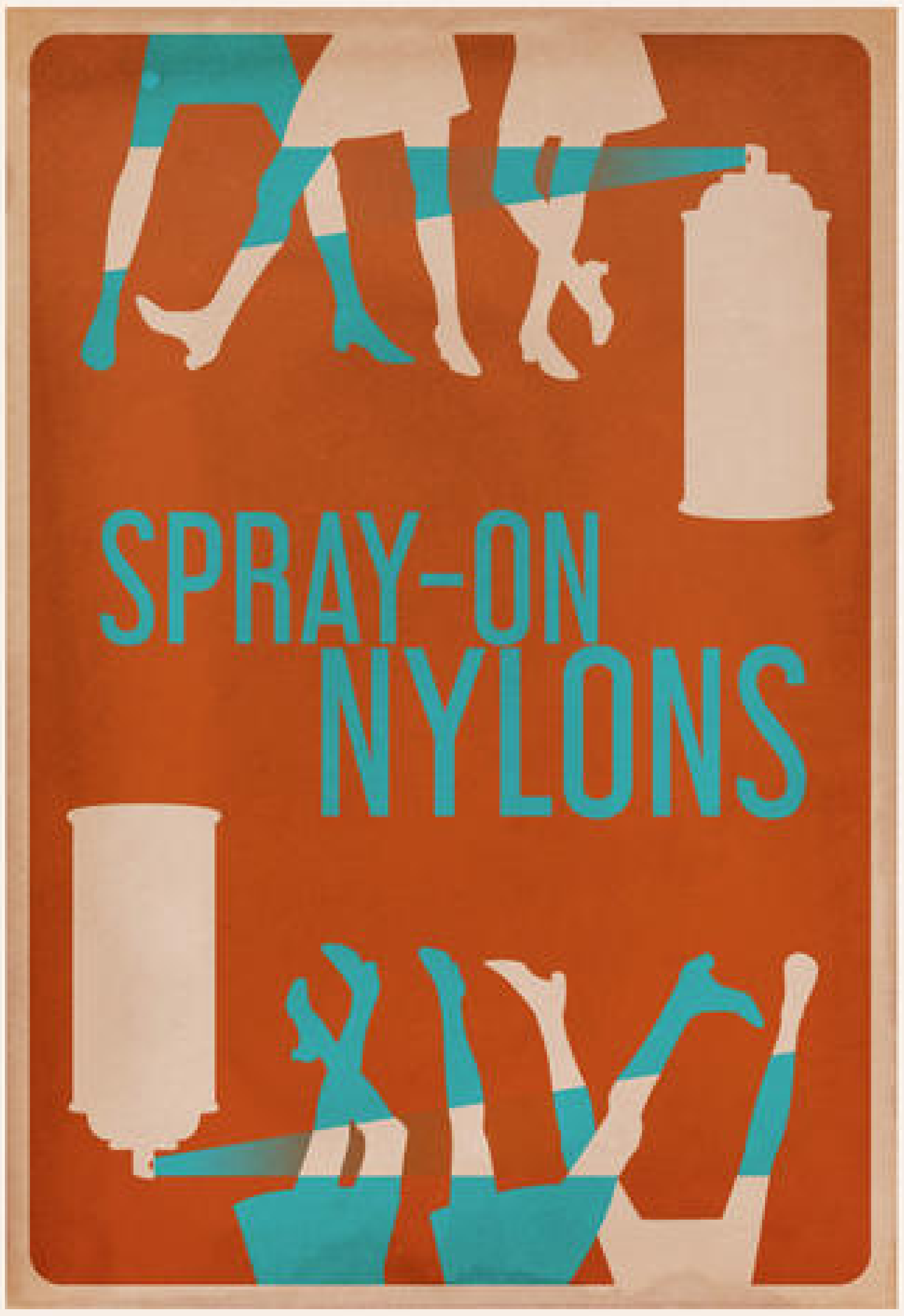
Sarah Hamilton

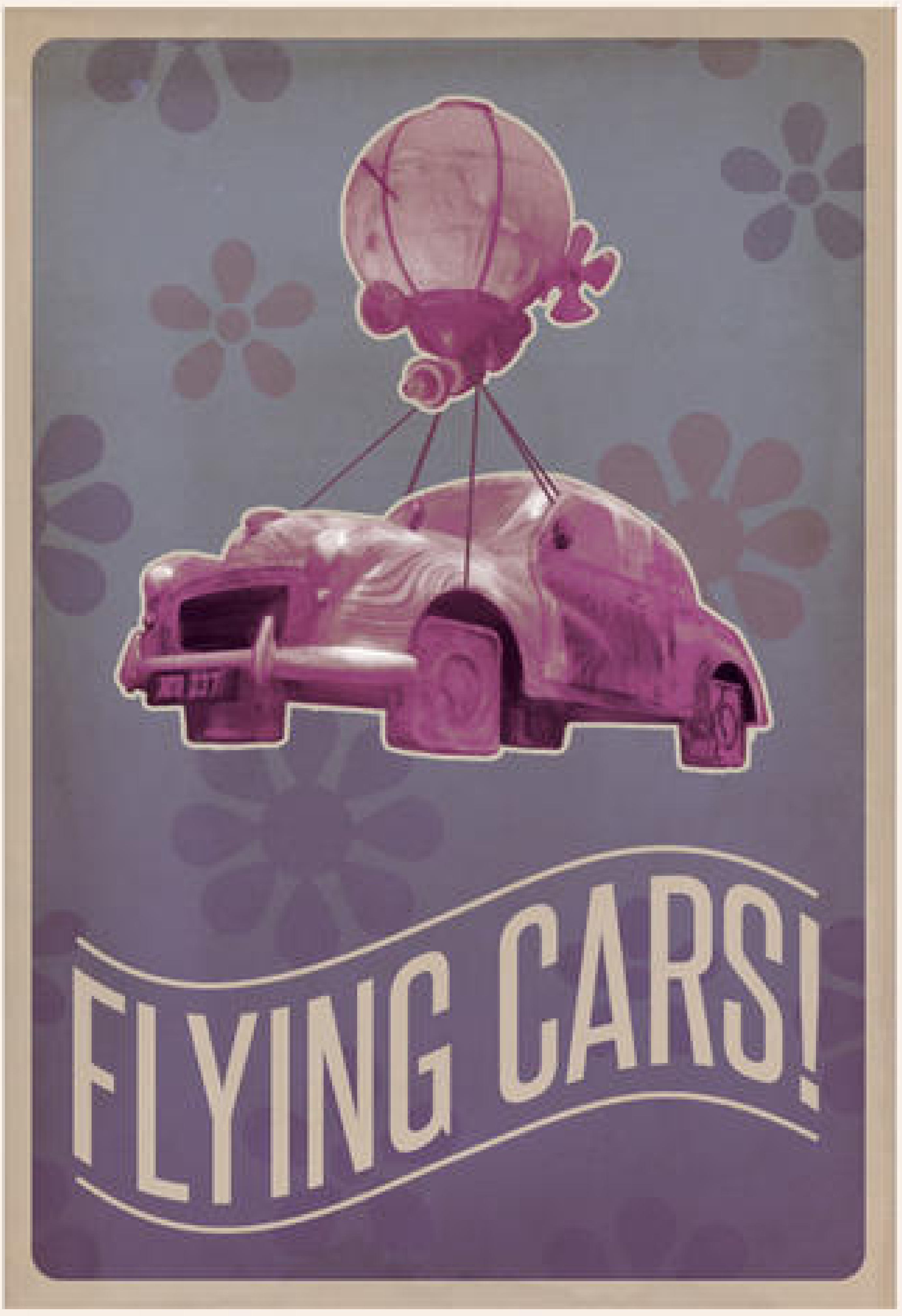

Resublimated Motilene
is better!
The Sublimator by Arkwright Labs

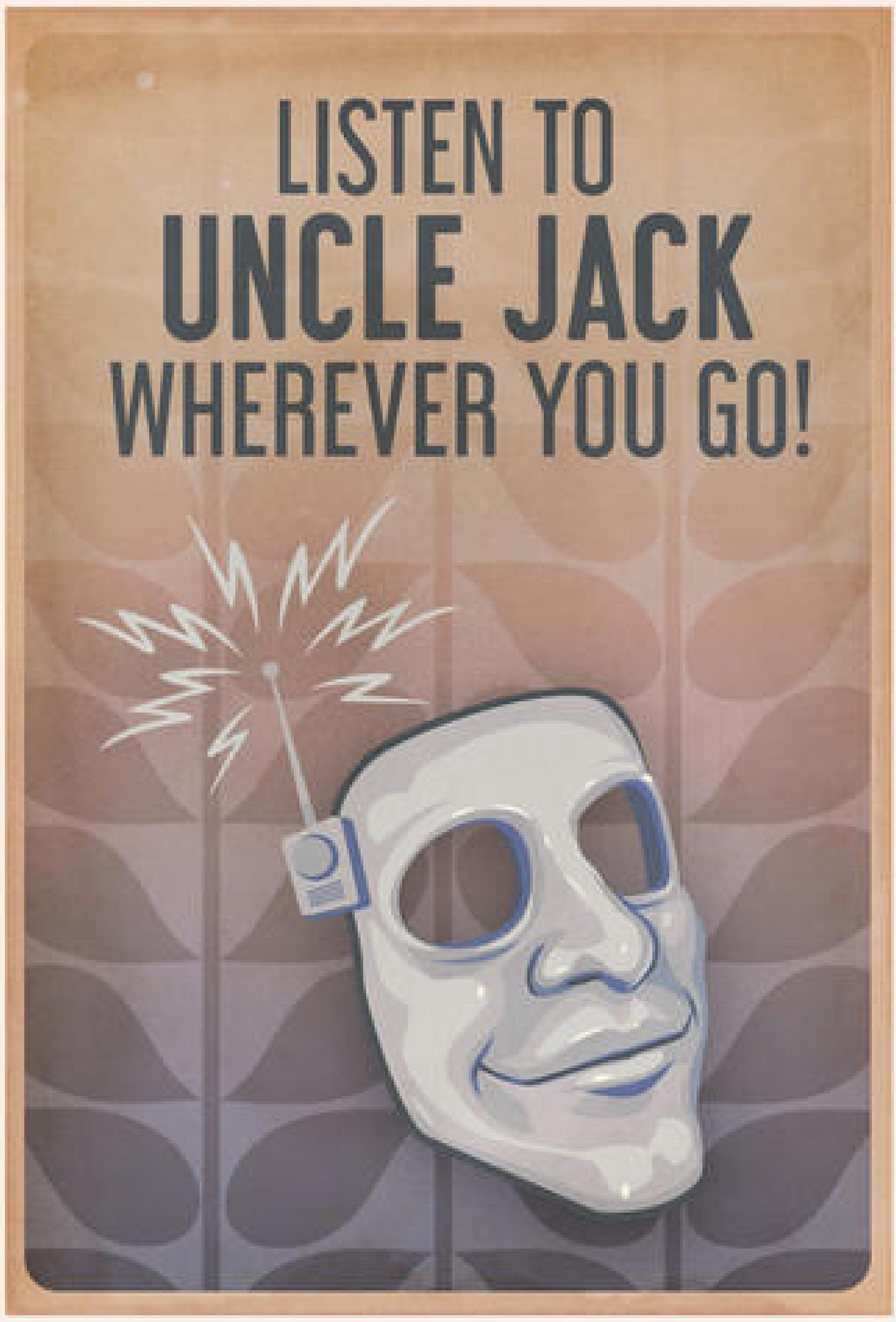
Whitney Clayton

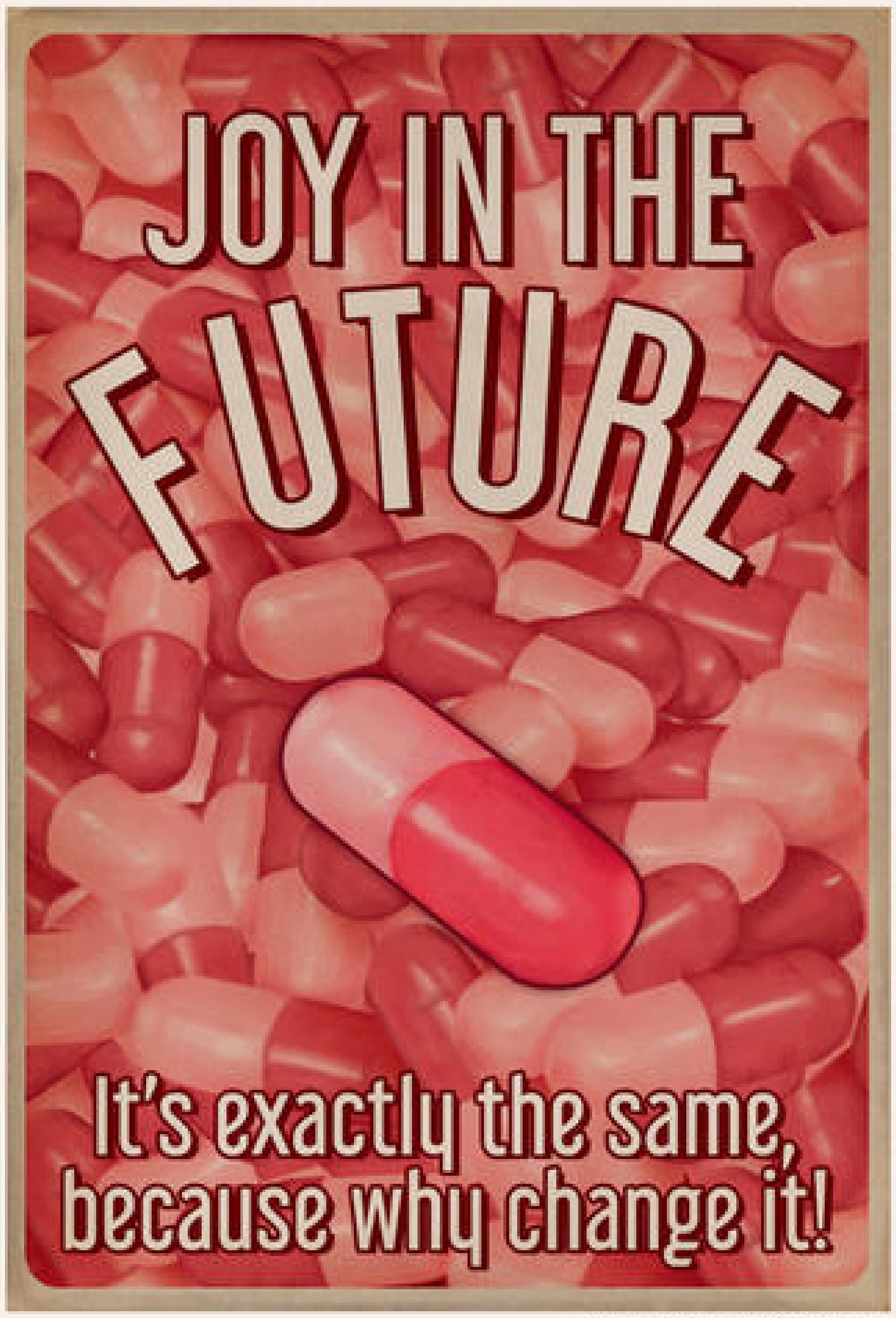

The HOT FLASH!
Wow! So HOT!
Hot Flash
The Hottest new kitchen
appliance in town!

Whitney Clayton


SPRAY-ON
NYLONS

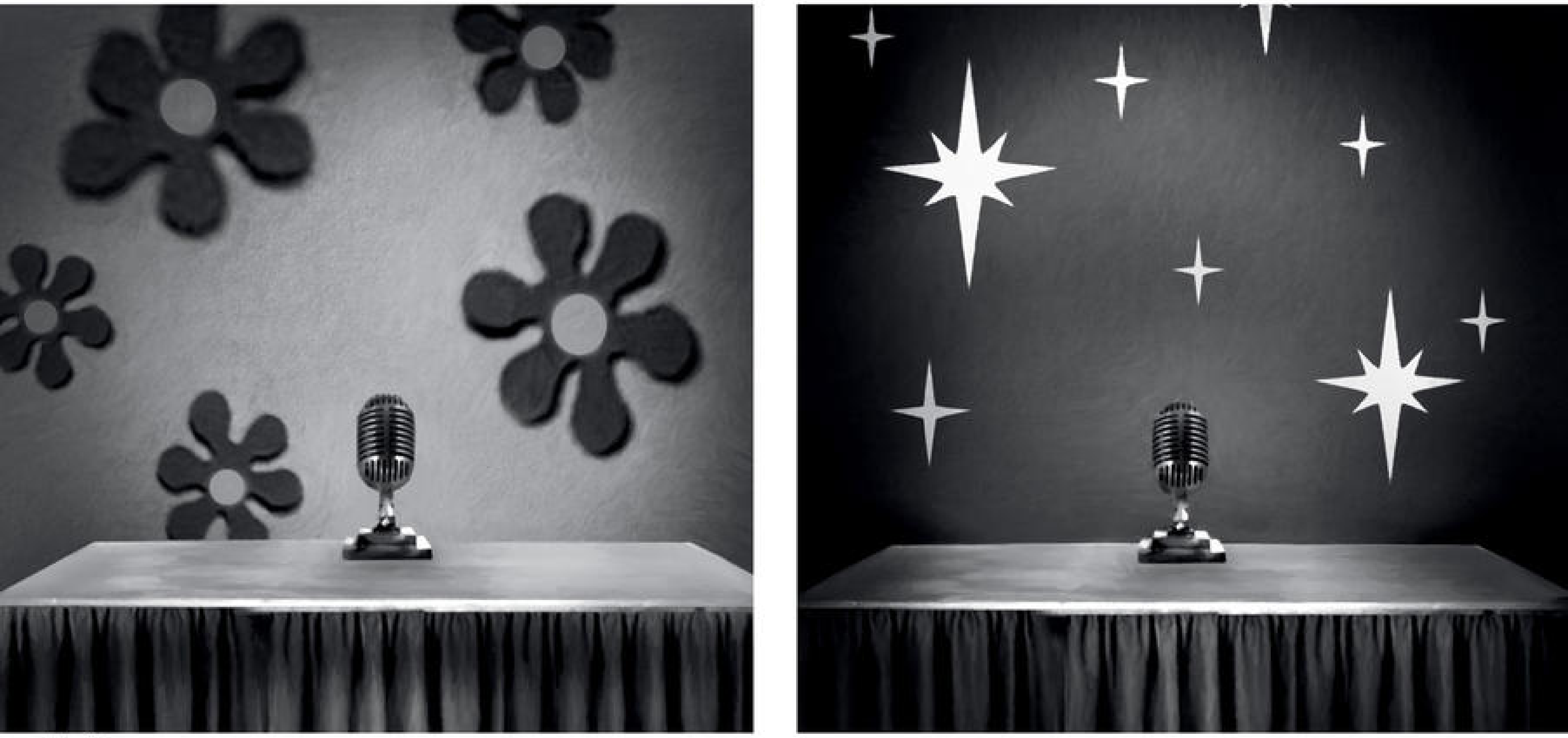

FLYING CARS!


LISTEN TO
UNCLE JACK
WHEREVER YOU GO!


JOY IN THE
FUTURE
It's exactly the same,
because why change it!

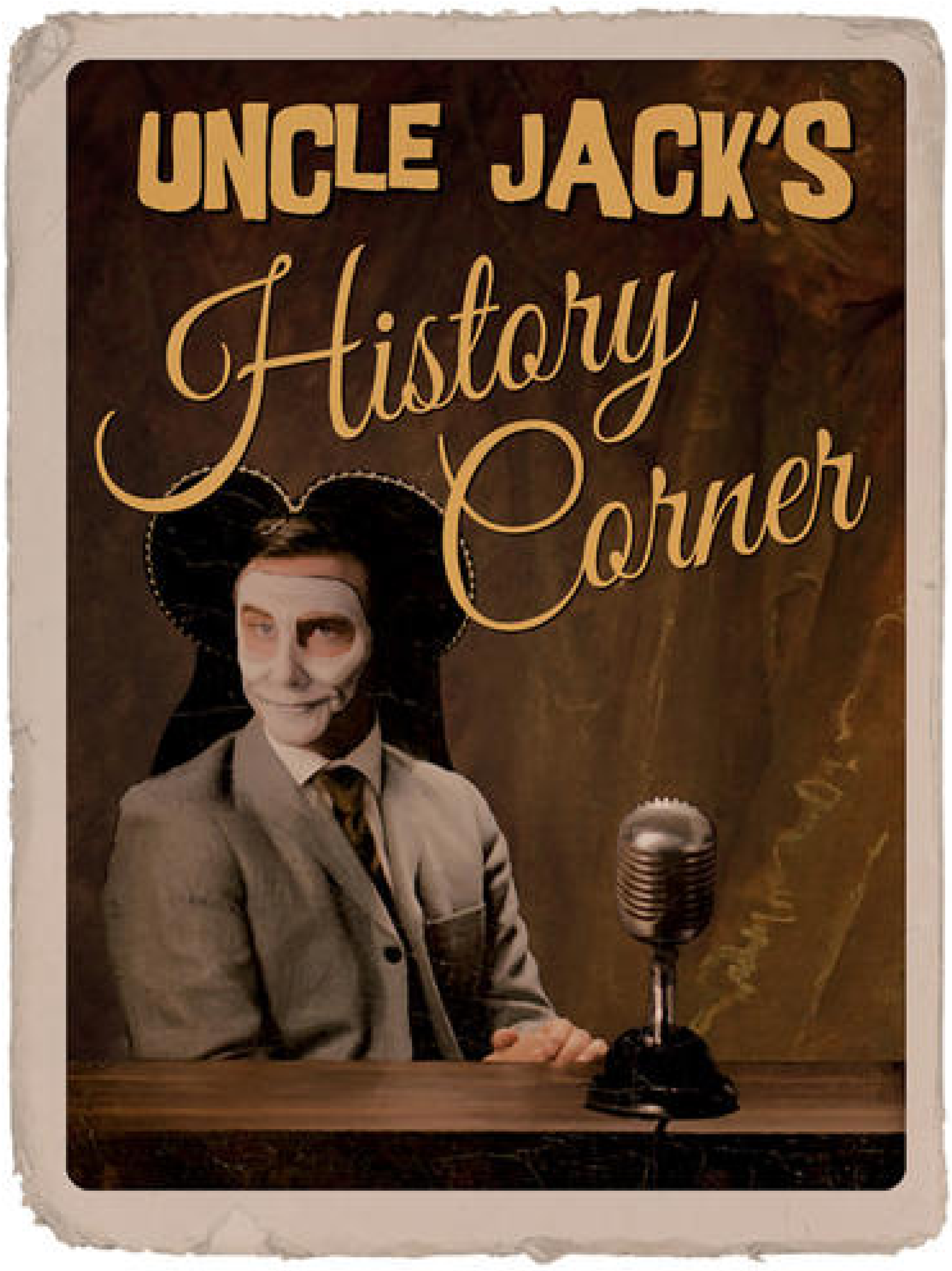
All art on this page by Sarah Hamilton

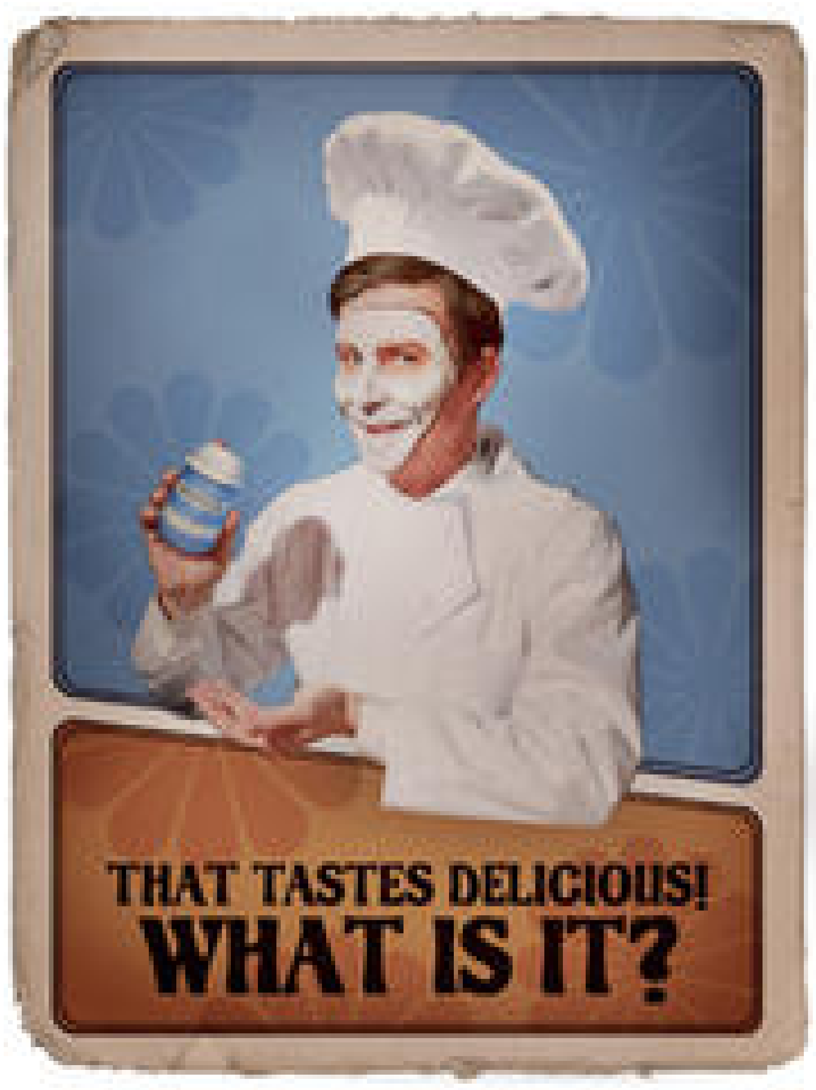
Wellington Wells Broadcasting Corporation

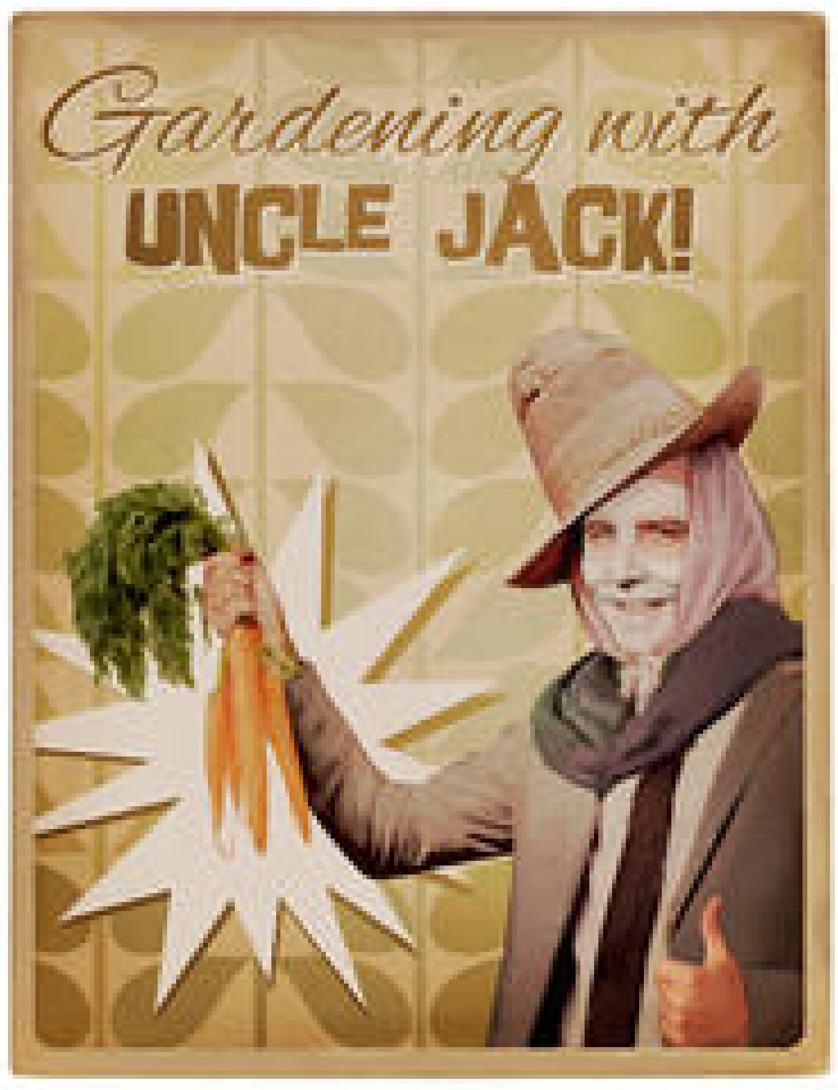


Whitney Clayton

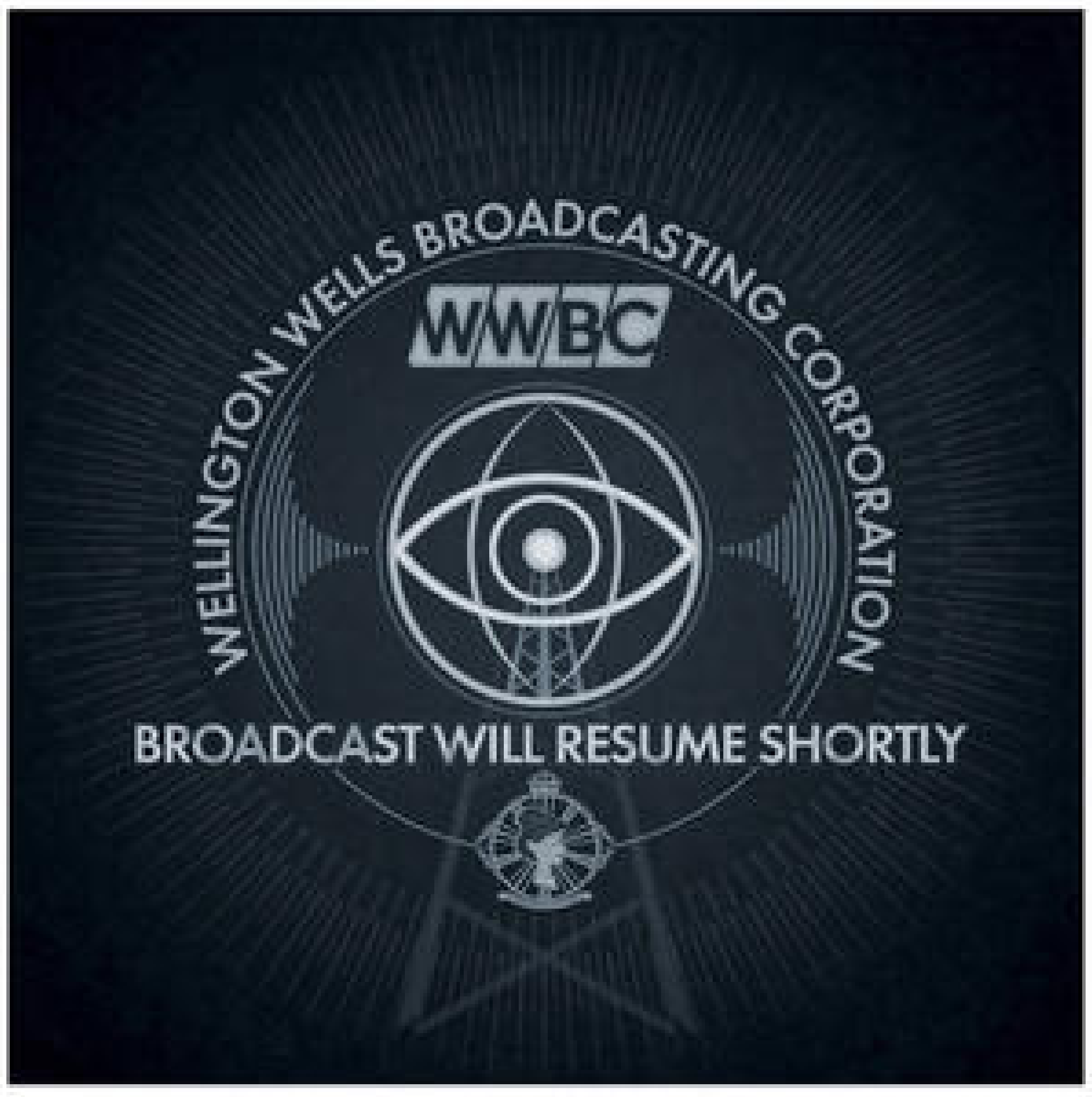
The Wellington Wells Broadcasting Corporation is where *The Uncle Jack Show* is filmed. Ian Langohr—the Art Director in charge of all of the props, costumes, and sets for the live-action shoot—used our concepts (top) when constructing the set. They were inspired by a combination of a 1960s game shows and a BBC news set.


UNCLE JACK'S
History
Corner


THAT TASTES DELICIOUS!
WHAT IS IT?


Gardening with
UNCLE JACK!

Sarah Hamilton

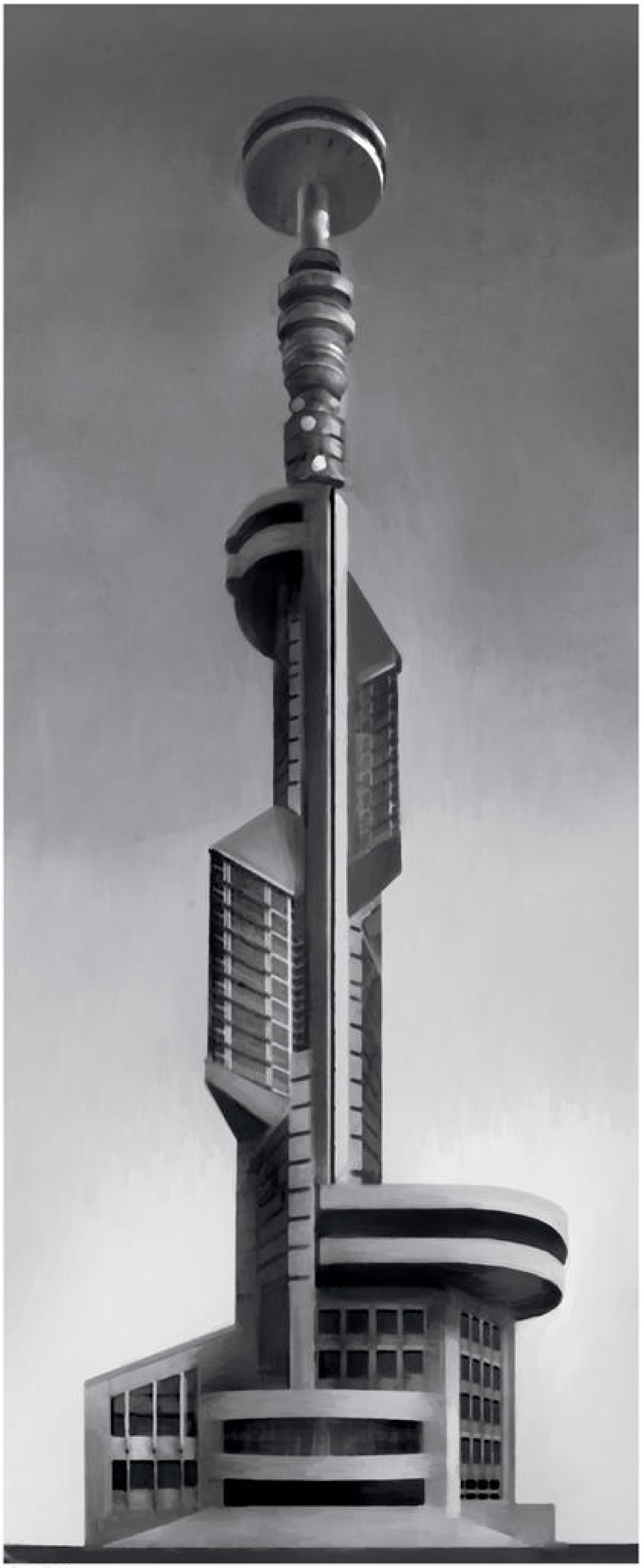

WELLINGTON WELLS BROADCASTING CORPORATION
WWBC
BROADCAST WILL RESUME SHORTLY

Duncan Key

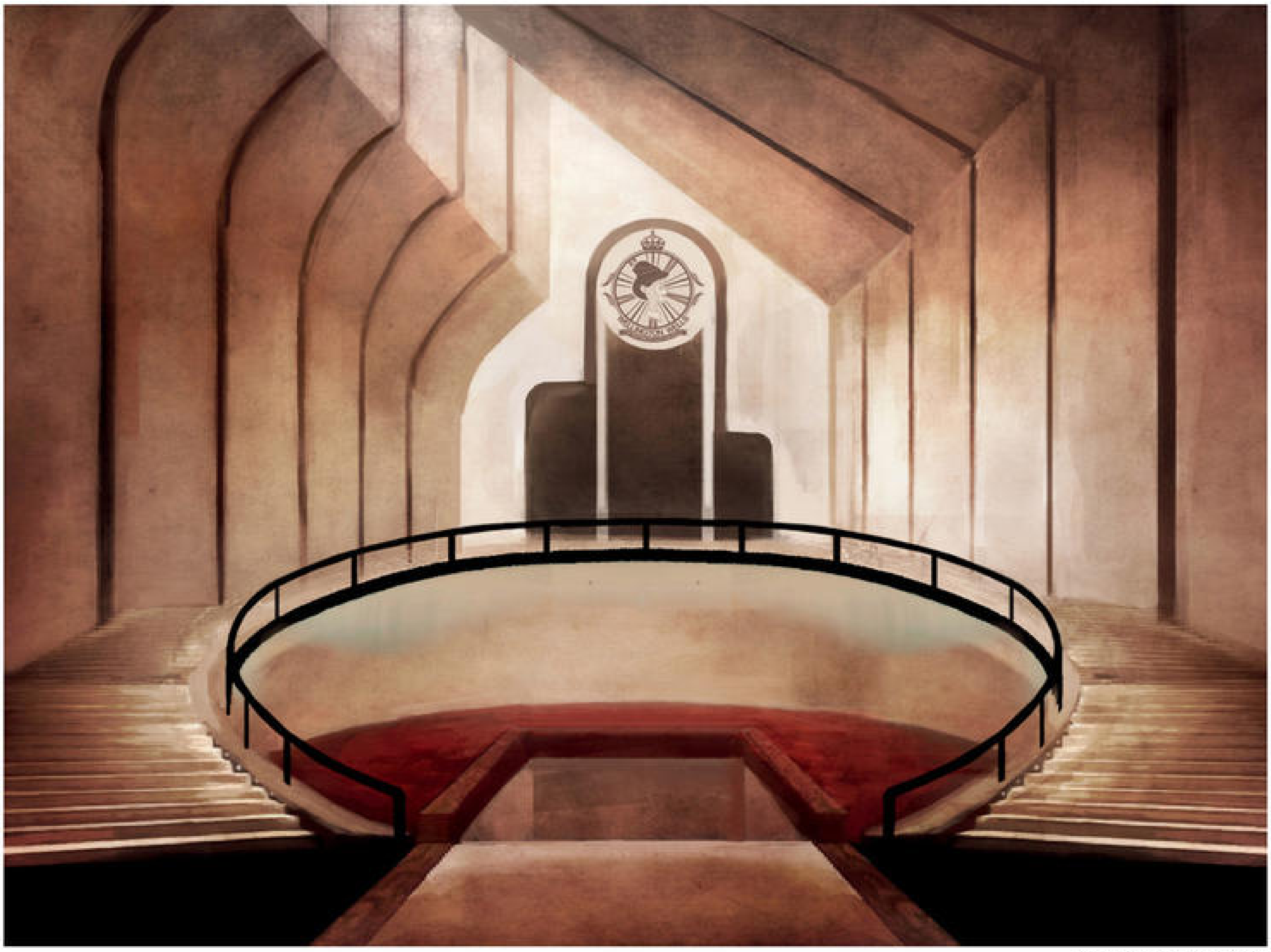
Pierre-Henri Paitre

Radio Tower

The Broadcast Tower may look crazy and futuristic, but it's inspired by the real-life BBC tower in London. In the 1960s, even television felt institutional. There were only three channels, and two of them were the government-run BBC. Our Broadcast Tower looms over all of Wellington Wells, broadcasting Uncle Jack's chipper propaganda.

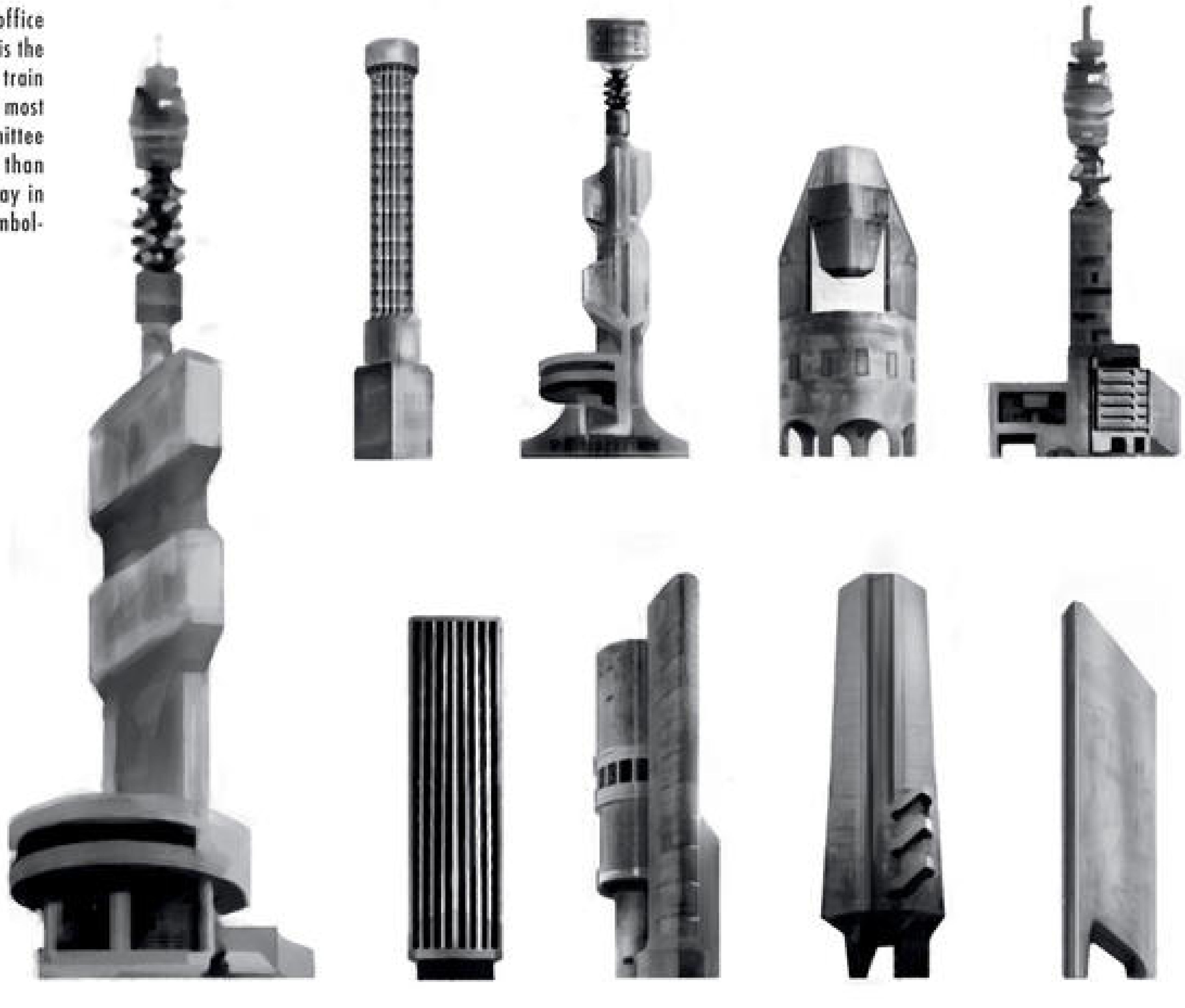


Whitney Clayton



All art on this page by Whitney Clayton

Naturally, people at the top of society want their office to be in the highest building. The Broadcast Tower is the center of power in Wellington Wells; it has the only train connection to the mainland in its basement. All the most important Wellies work here. The Executive Committee runs the city, but they are no more competent than Arthur's coworkers. Their office's cheerful disarray in the midst of Brutalist government architecture symbolizes their drugged inability to manage the city.



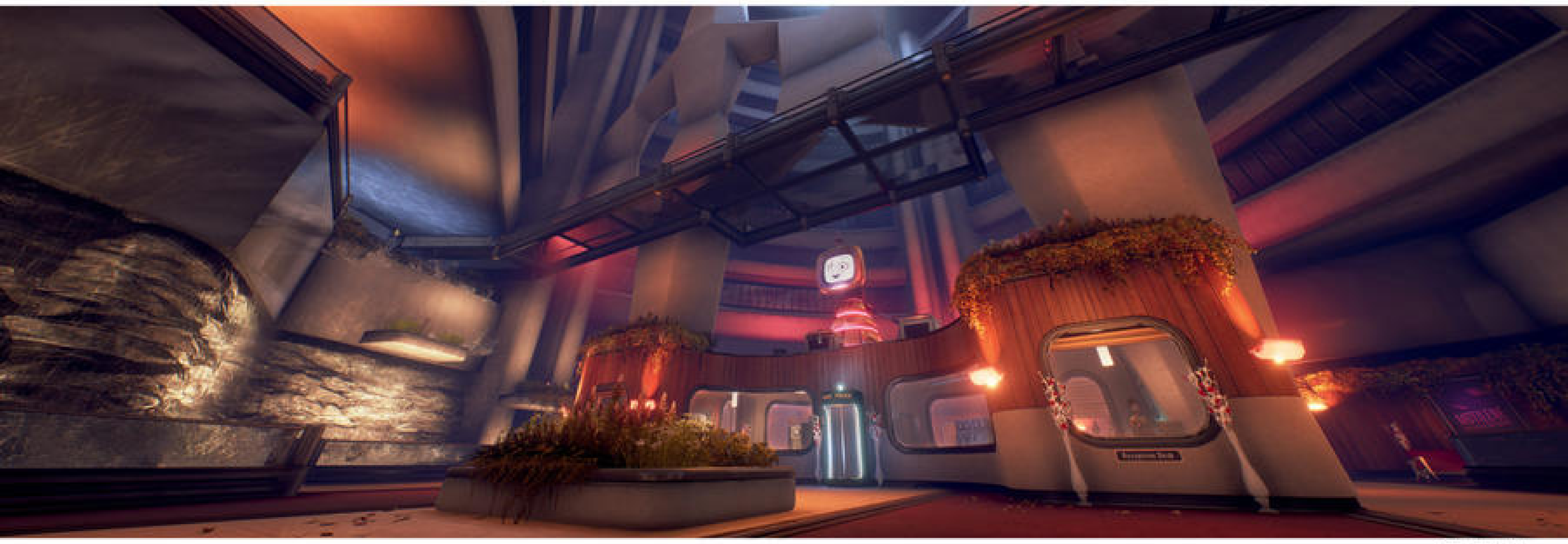
Executive Committee

WELLINGTON WELLS
BROADCASTING CORPORATION
WELLINGTON WELLS
BROADCASTING CORPORATION
APPLE HO M STATION

Emmanuel Lauzon

Typing Pool

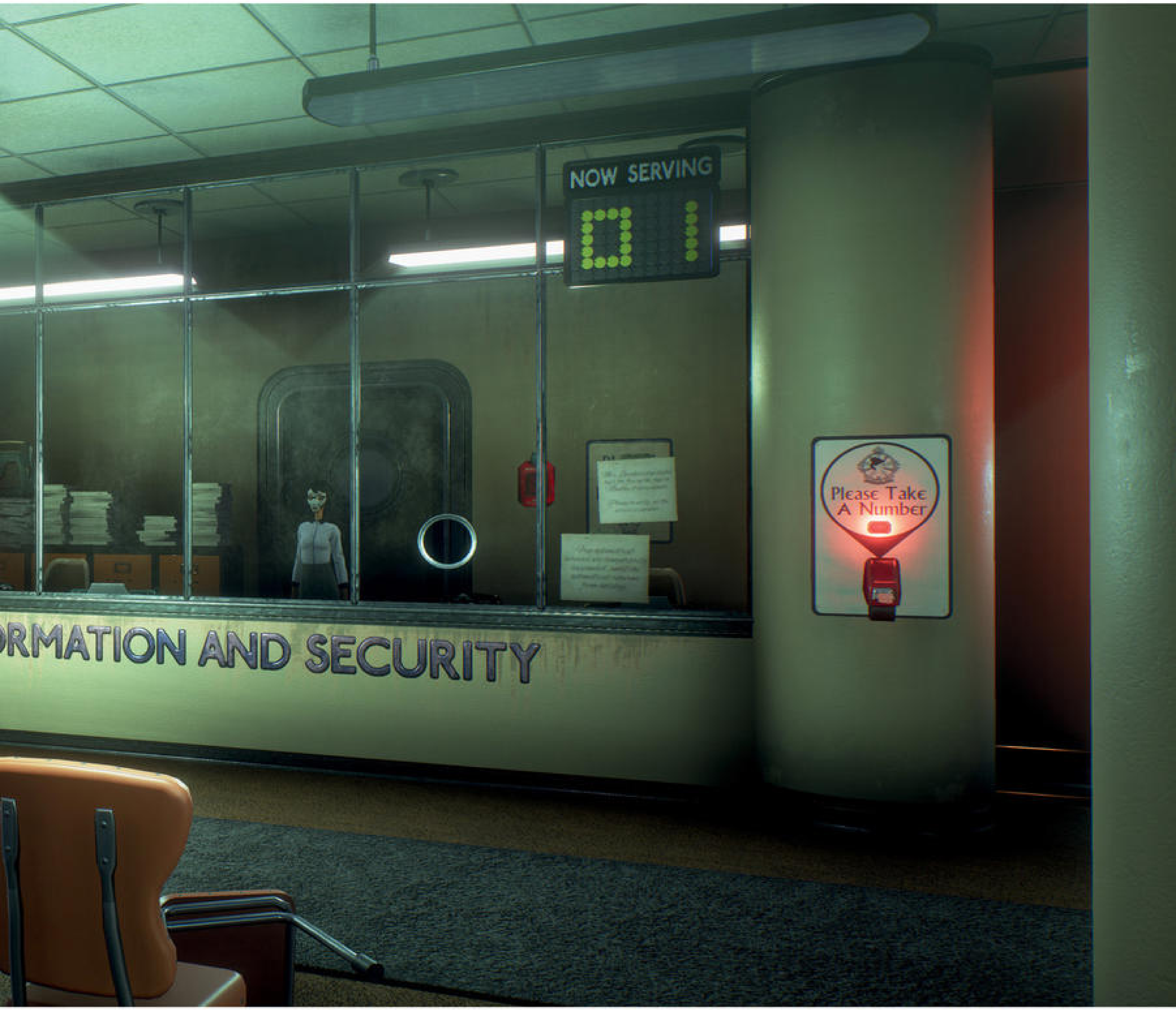
Corylitz Tamez



Emmanuel Lauzon

NOW SERVING
01
St Genesius
Spare Sovereigns
INFO

Bridges

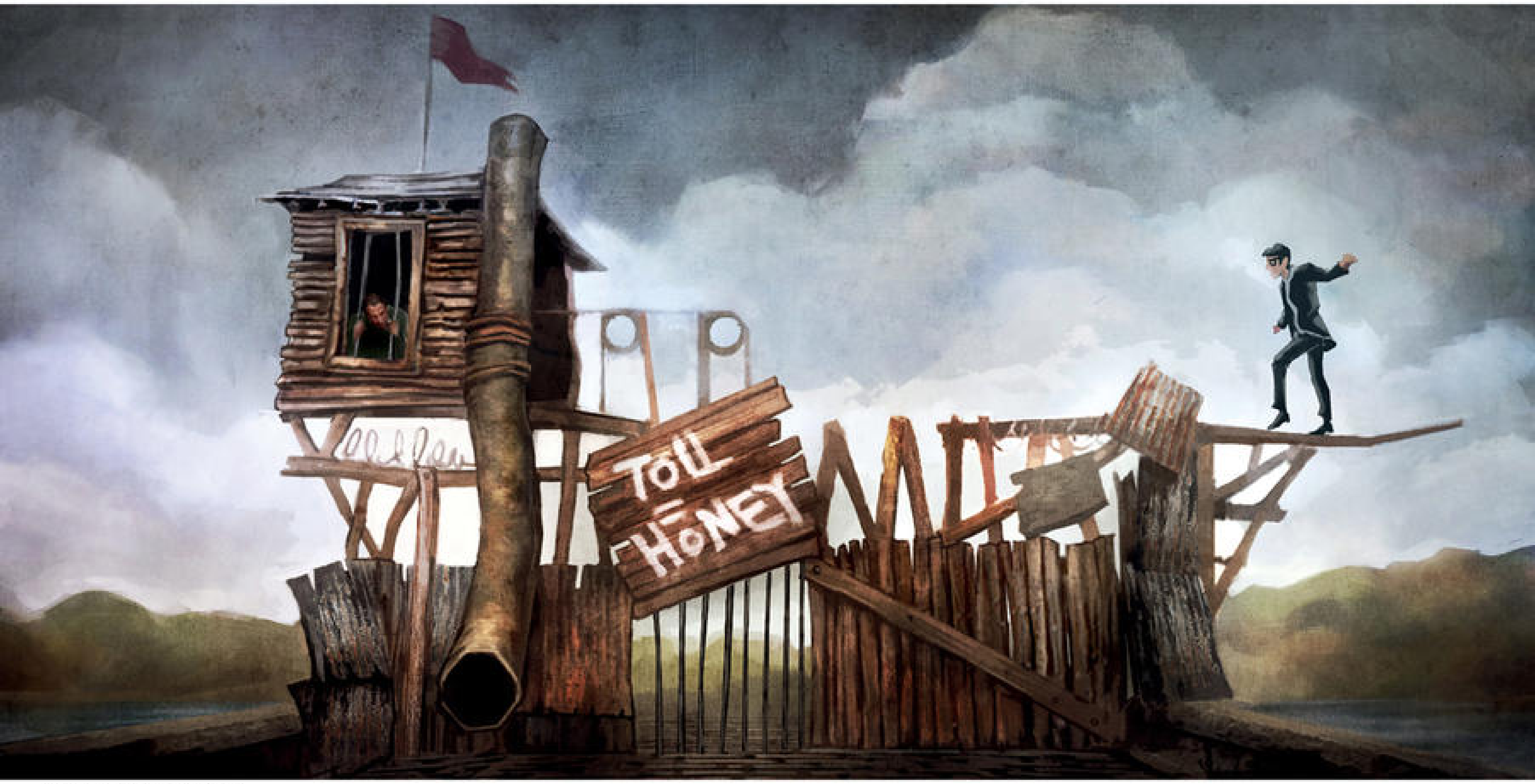


Marc-André Voyer

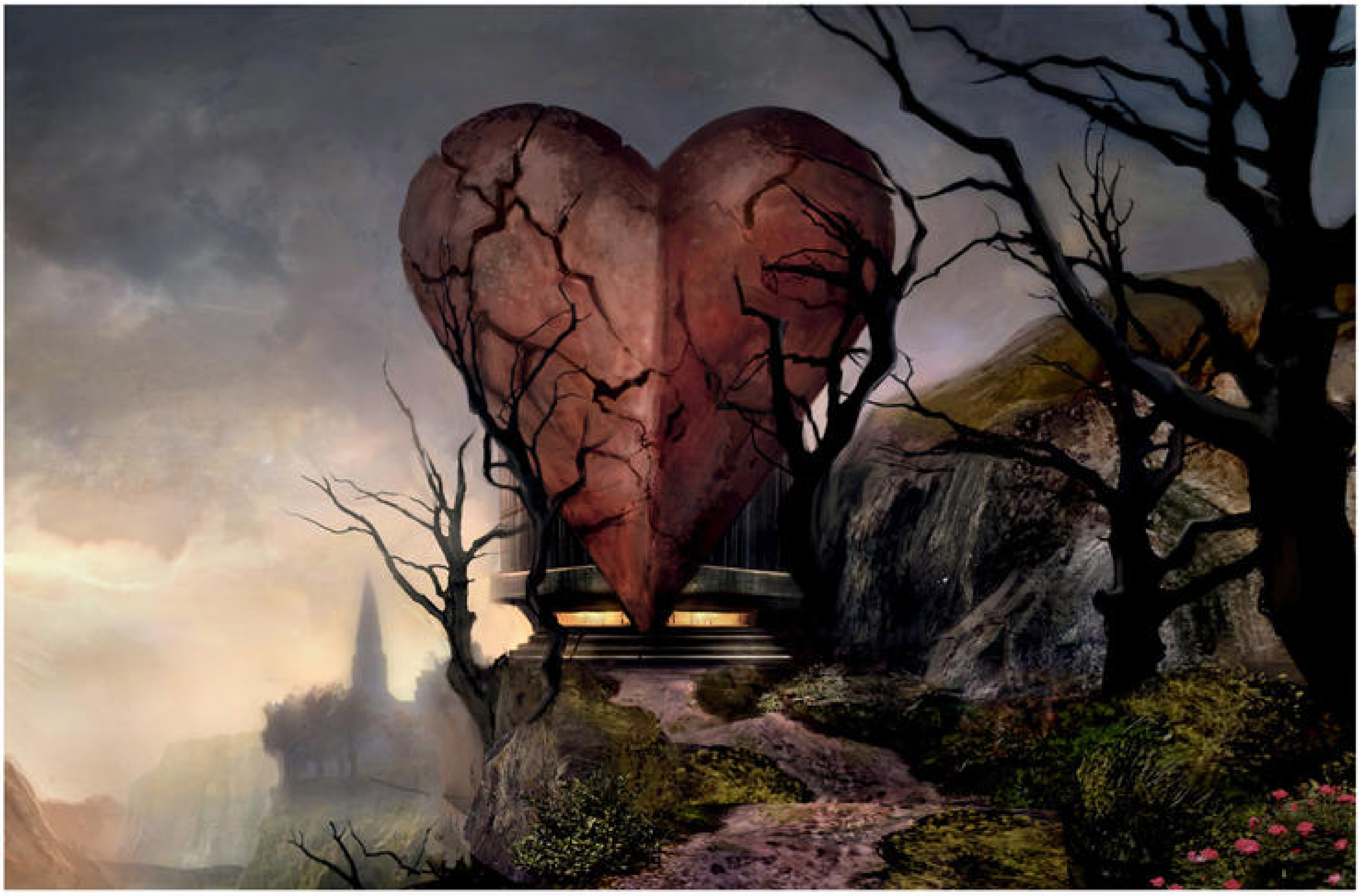
Wellington Wells is an English city dispersed over a cluster of small, interconnected islands. In real English towns, bridges are intended to allow people to cross back and forth. But in Wellington Wells, bridges now function to keep people in their place. They are checkpoints to prevent Wellies from venturing into the ruined Garden District, and to keep Downers out of The Village. Although the bridges serve practical purposes (like keeping plague confined to one island), they are also symbolic. They allow "proper citizens" to turn a blind eye on the problems occurring on the other side, and they keep the sad Downers in the Garden District ostracized from society.

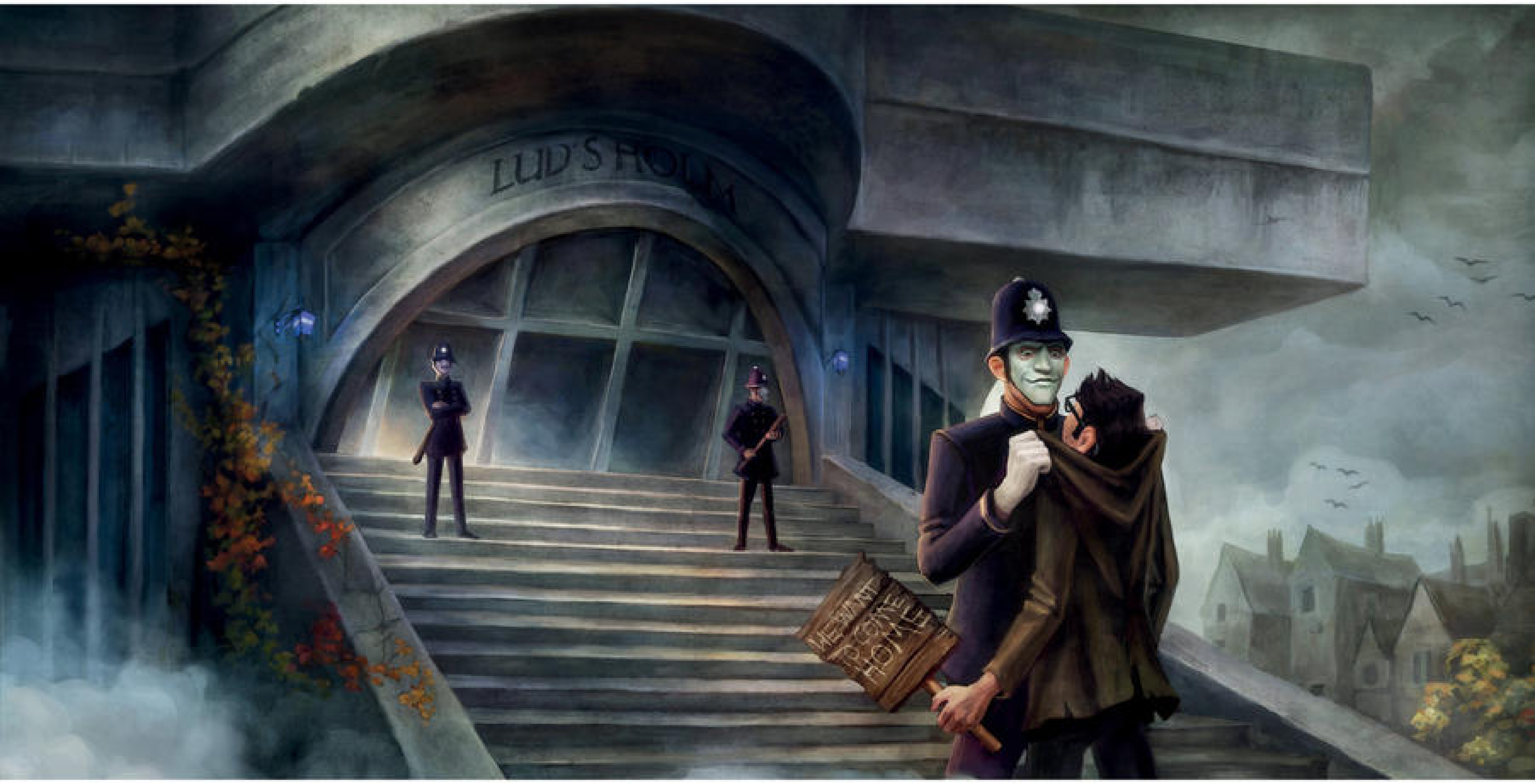
The image here is the lobby separating Eel Pie Holm in the Garden District from Maidenholm in The Village. This lobby is on the Garden District side, hence its bleakness. It was inspired by typical government offices, with its stained carpet, off-white walls, and ticket dispenser. Here, on the Salamanca Bridge (named for one of Wellington's great victories), Wastrels from the Garden District wait their turn to enter the Rehabilitation Centre, where they attempt to transform themselves back into proper citizens of Wellington Wells so that they can go home.

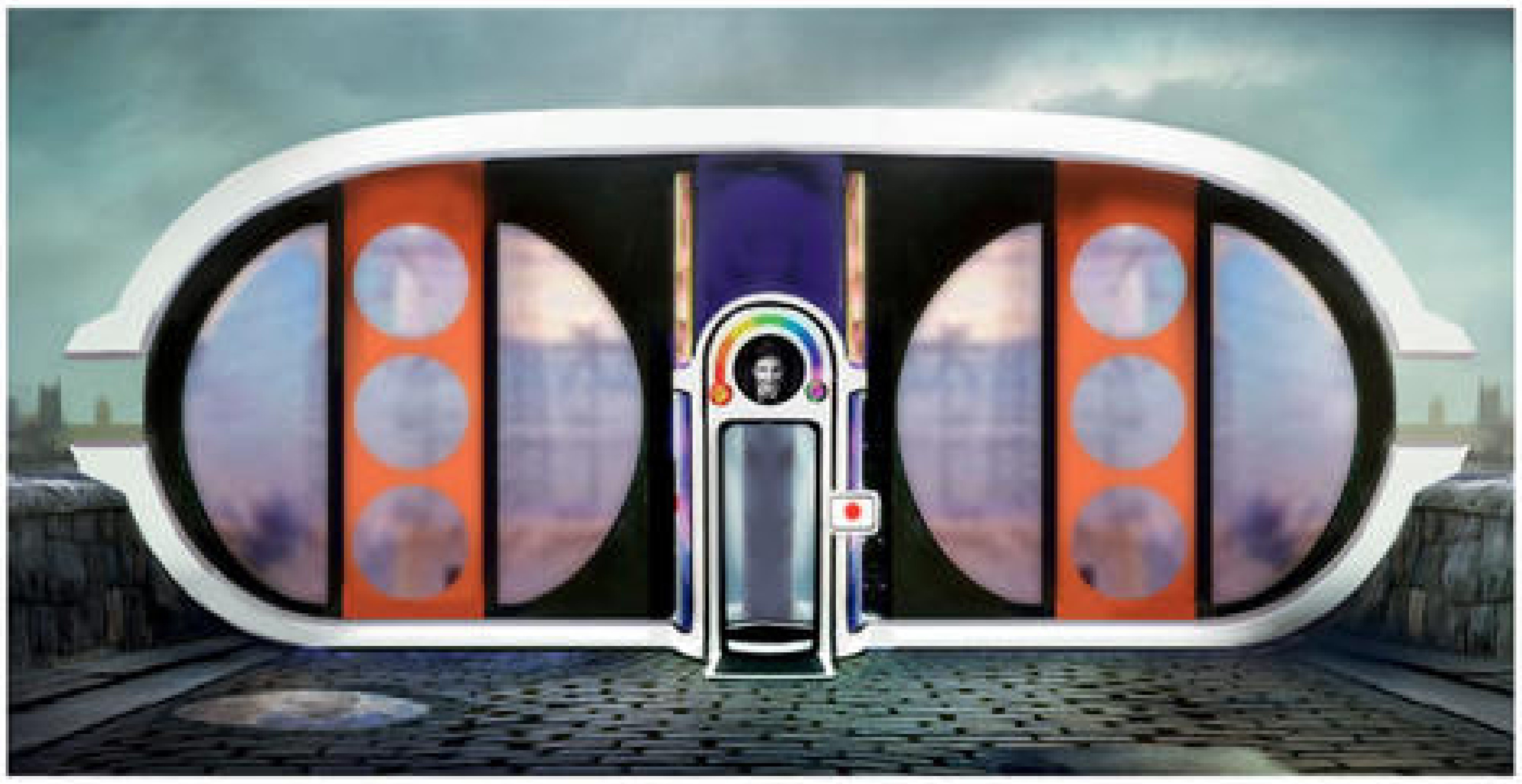
Bridge Concepts

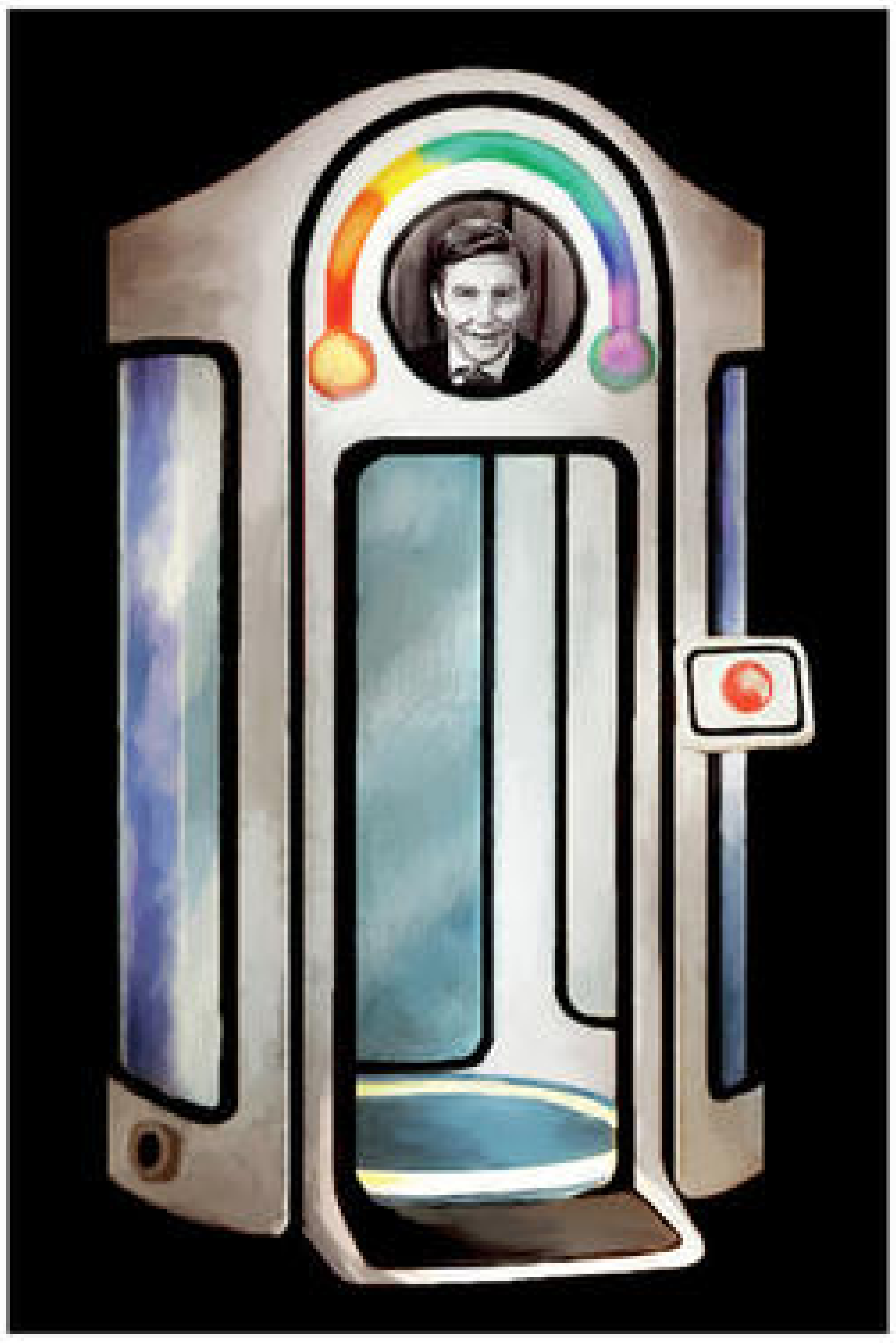


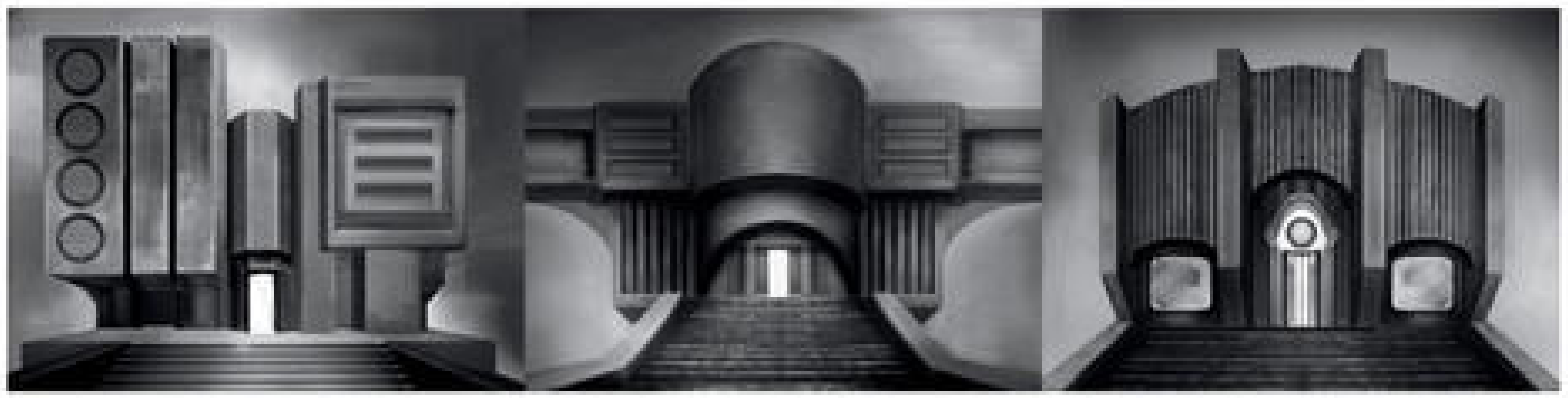
All art on this spread by Whitney Clayton




LUD'S HOLM
WE WANT TO GO HOME





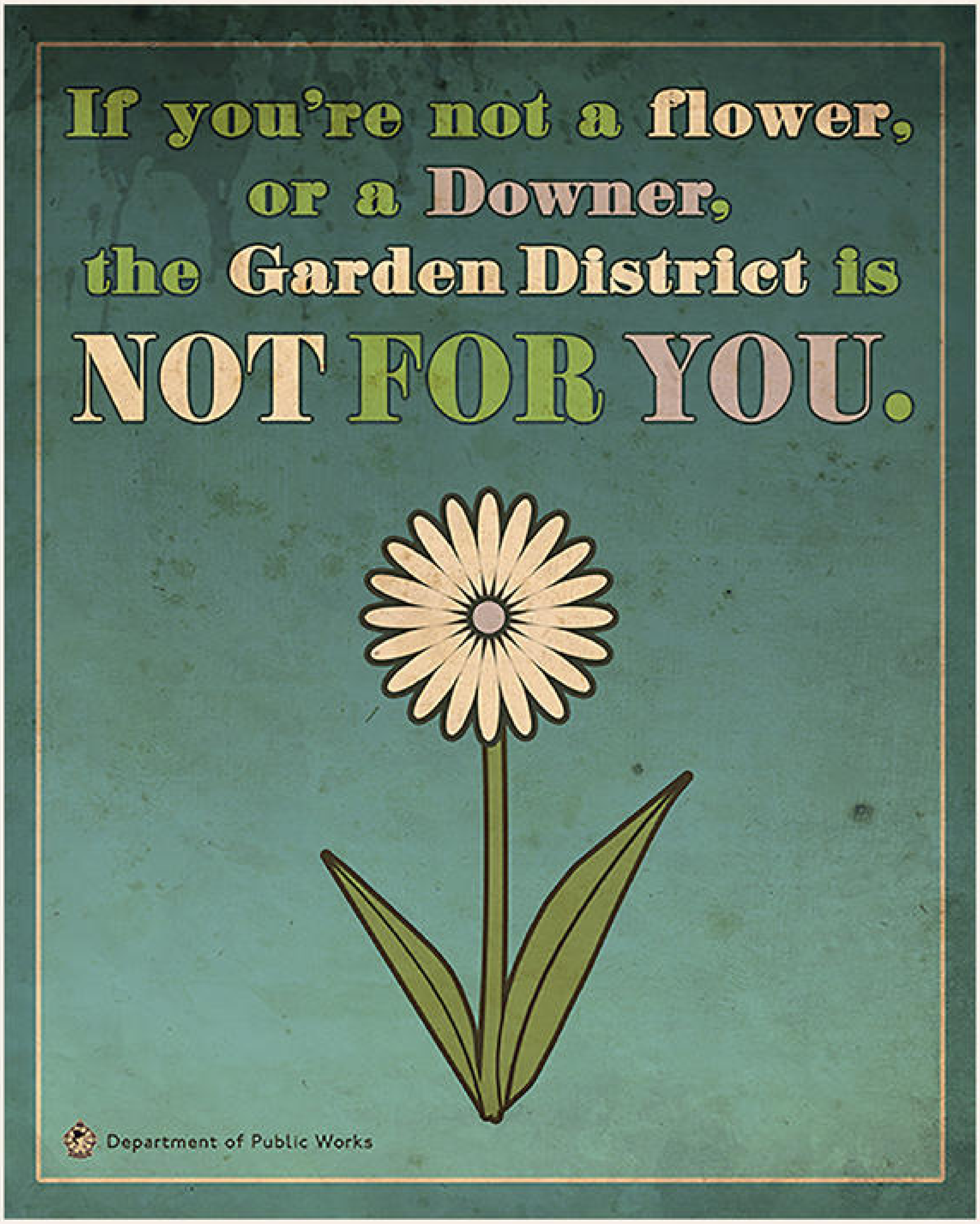


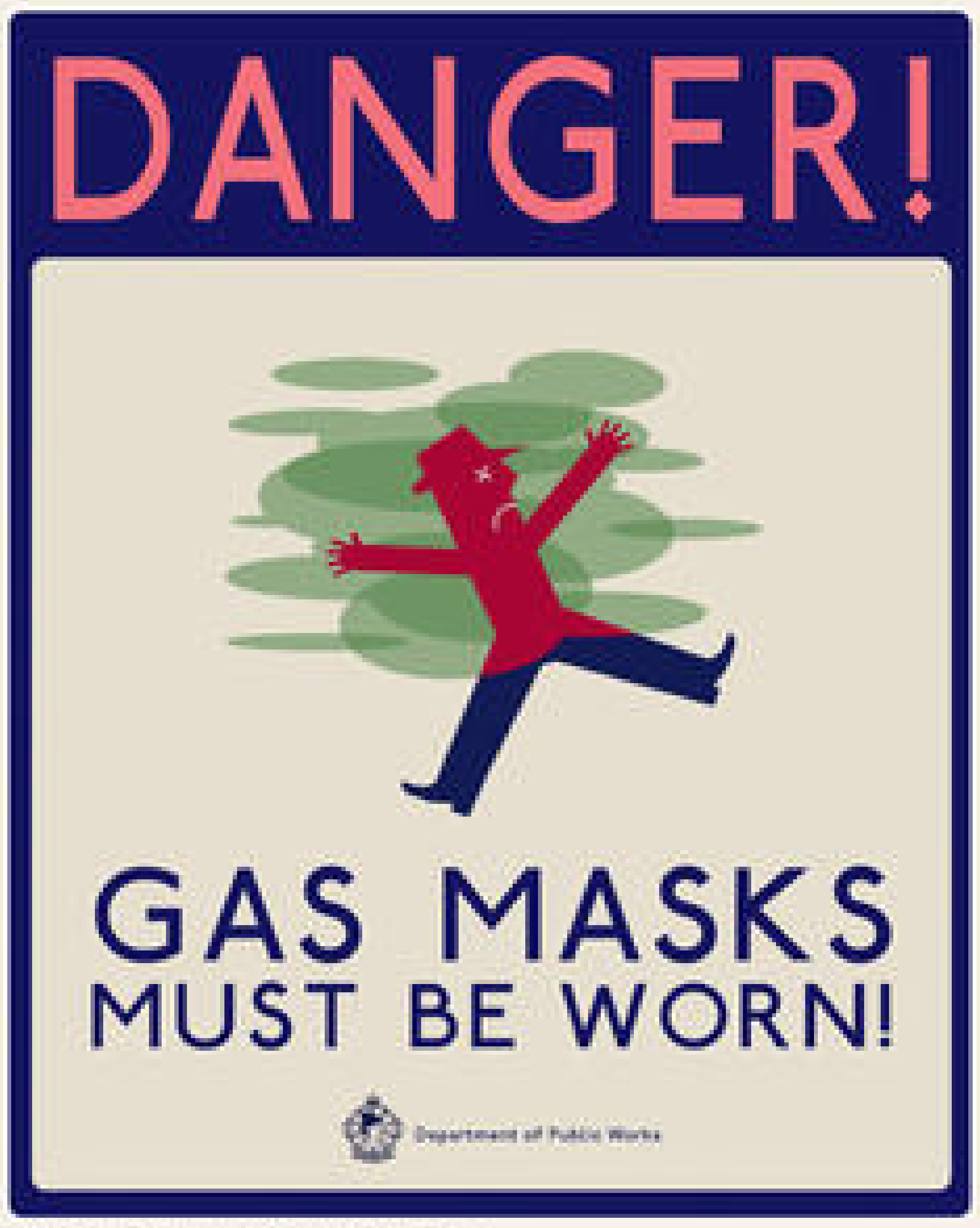
Depending on where they are, the bridges can be vastly different styles. Bridges between the modern areas, like The Village and The Parade District, are mostly modern and Brutalist, reflecting the Wellies' proverb: "Happy is the country that has no past." The makeshift wood-and-tin bridge on the top left, however, was constructed by a Wastrel to separate two areas of the Garden District.

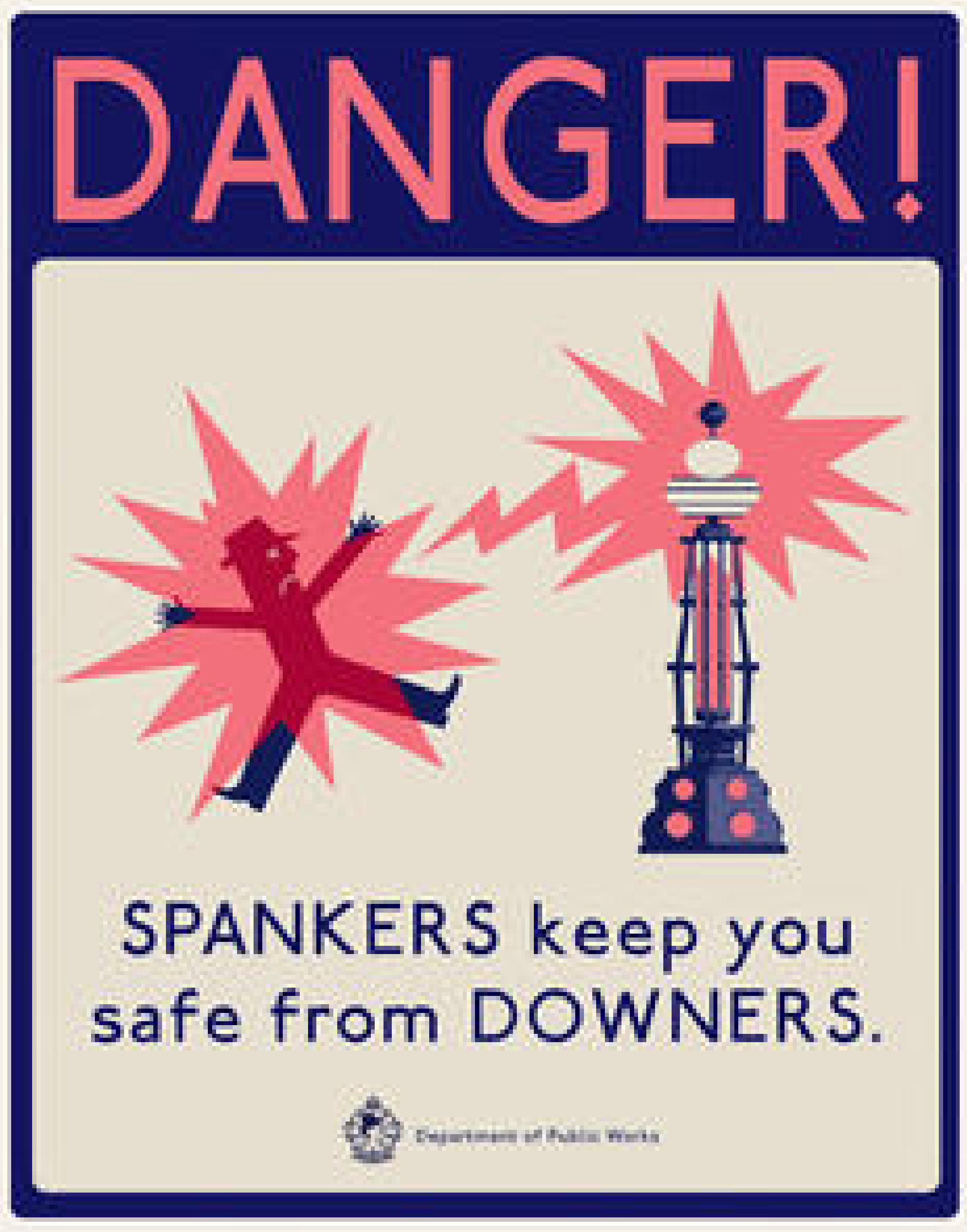
Screenshots

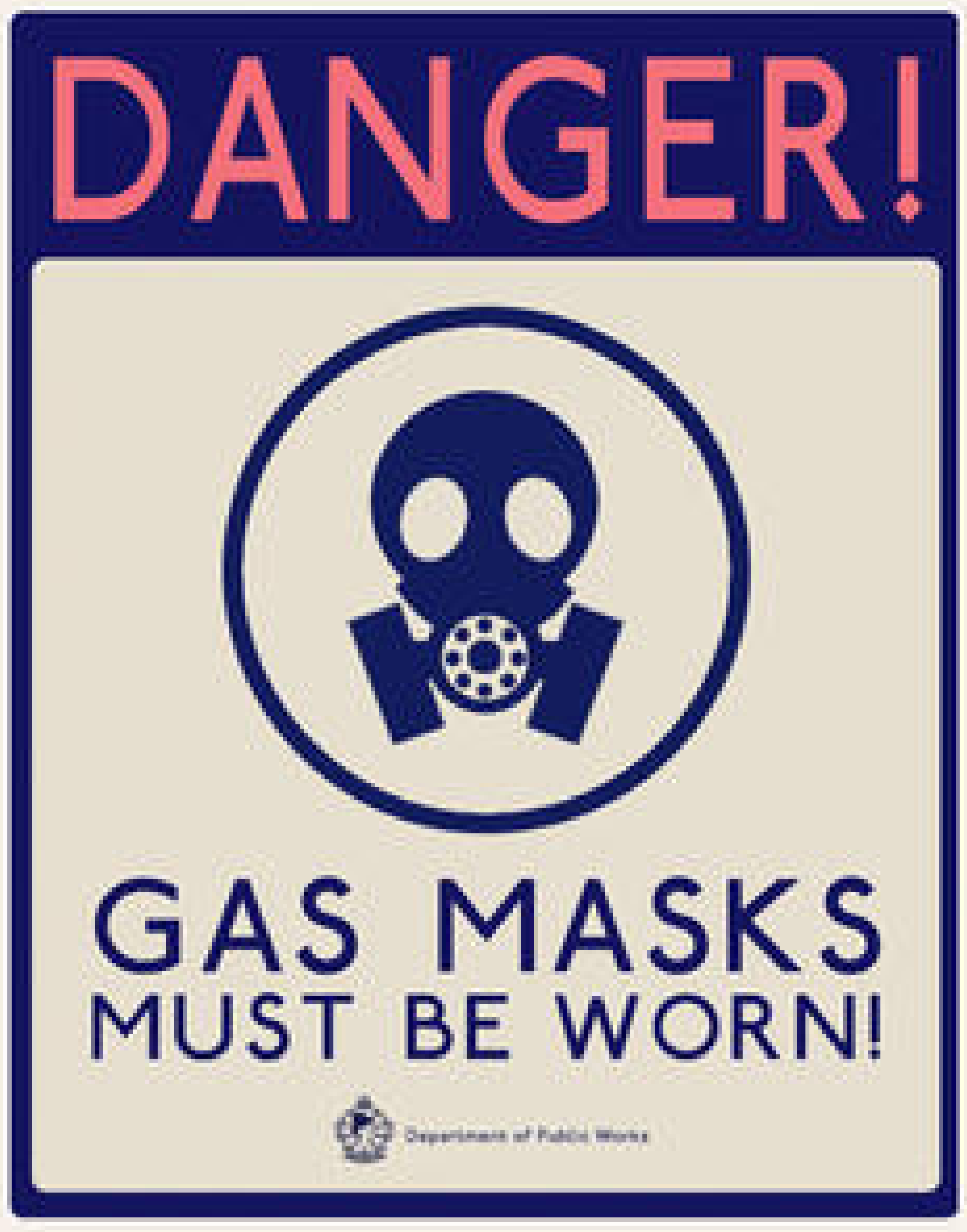
POLICE POLICE
POLICE
DO NOT CROSS
POLICE
NO DOWNERS

All art on this page by Emmanuel Lauzon


If you're not a flower,
or a Downer,
the Garden District is
NOT FOR YOU.
Department of Public Works

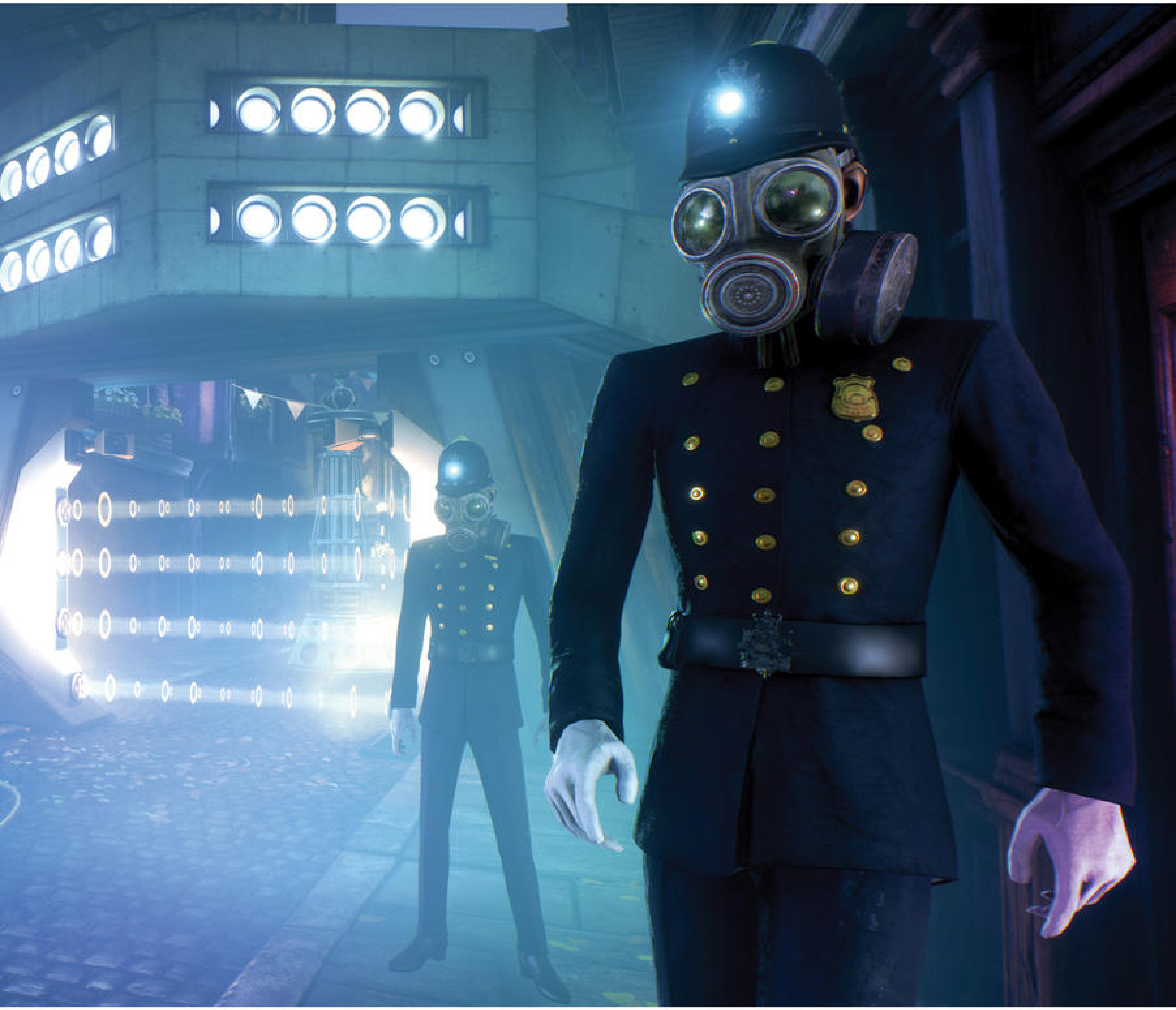

DANGER!
GAS MASKS
MUST BE WORN!
Department of Public Works


DANGER!
SPANKERS keep you
safe from DOWNERS.
Department of Public Works


DANGER!
GAS MASKS
MUST BE WORN!
Department of Public Works

All art on this page by Sarah Hamilton

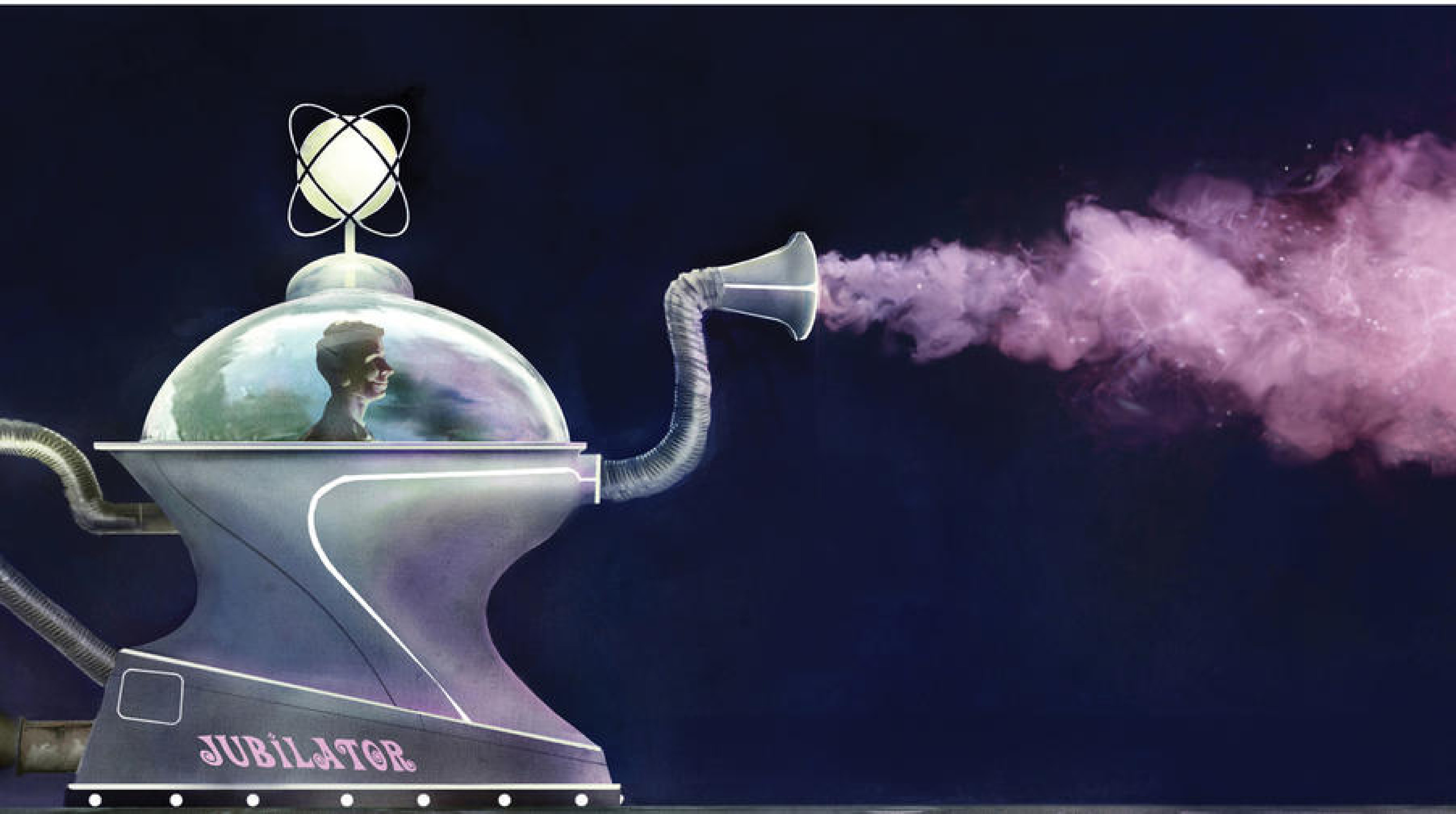
Night



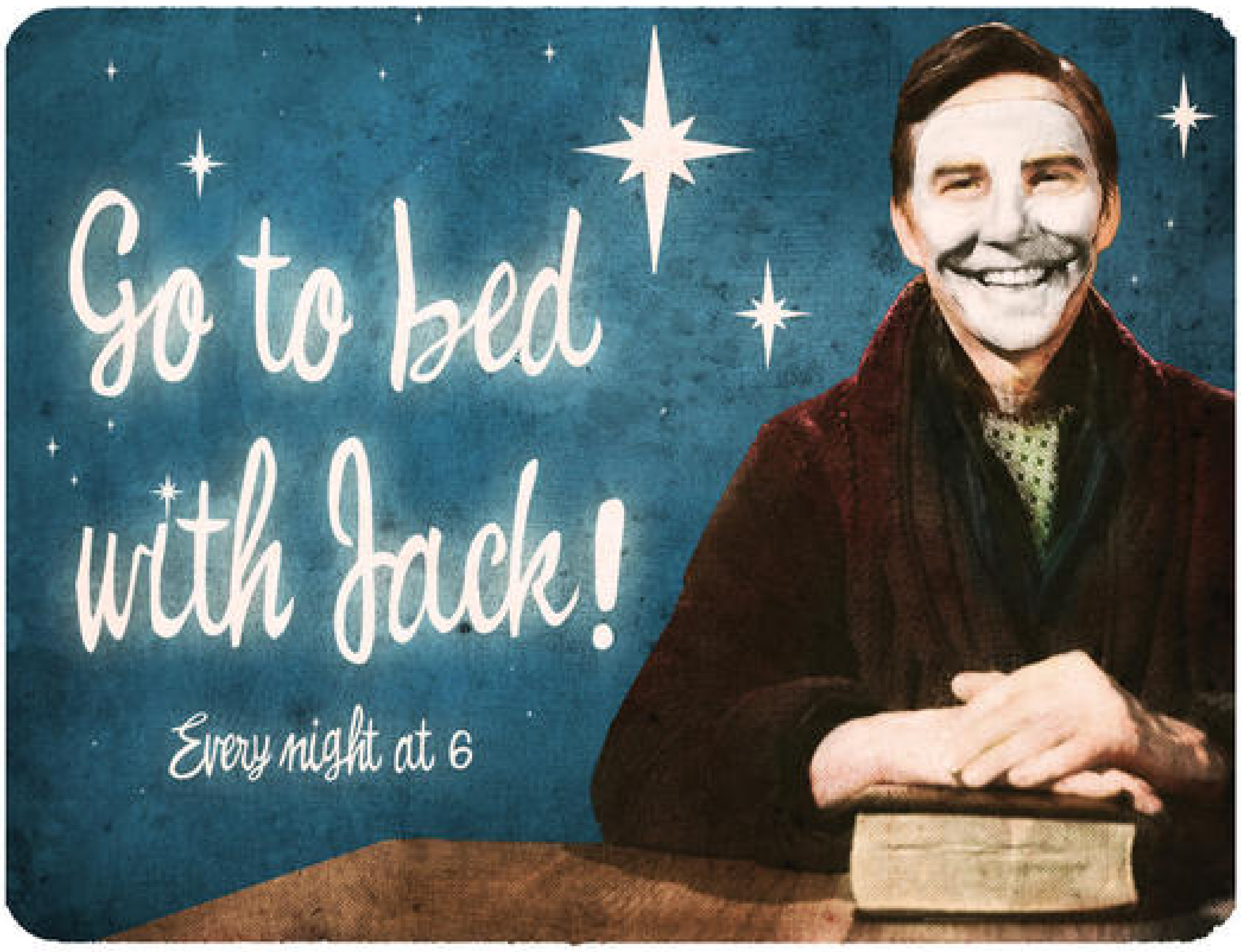
At night, all good citizens of Wellington Wells should be indoors. There's a curfew for your own benefit. After all, if you're not in bed, and not a Bobby, you're probably up to no good. We designed The Village to look eerie after dark, when the bright happy colours give way to shadows, punctuated only by the ominous glow of the "Beefeaters" (Joy detection gates that barricade the street). Peepers and Jubilators patrol the streets at night. Nighttime represents the true darkness beneath the cheerful facade of Wellington Wells.

Model by Tito Belgrave

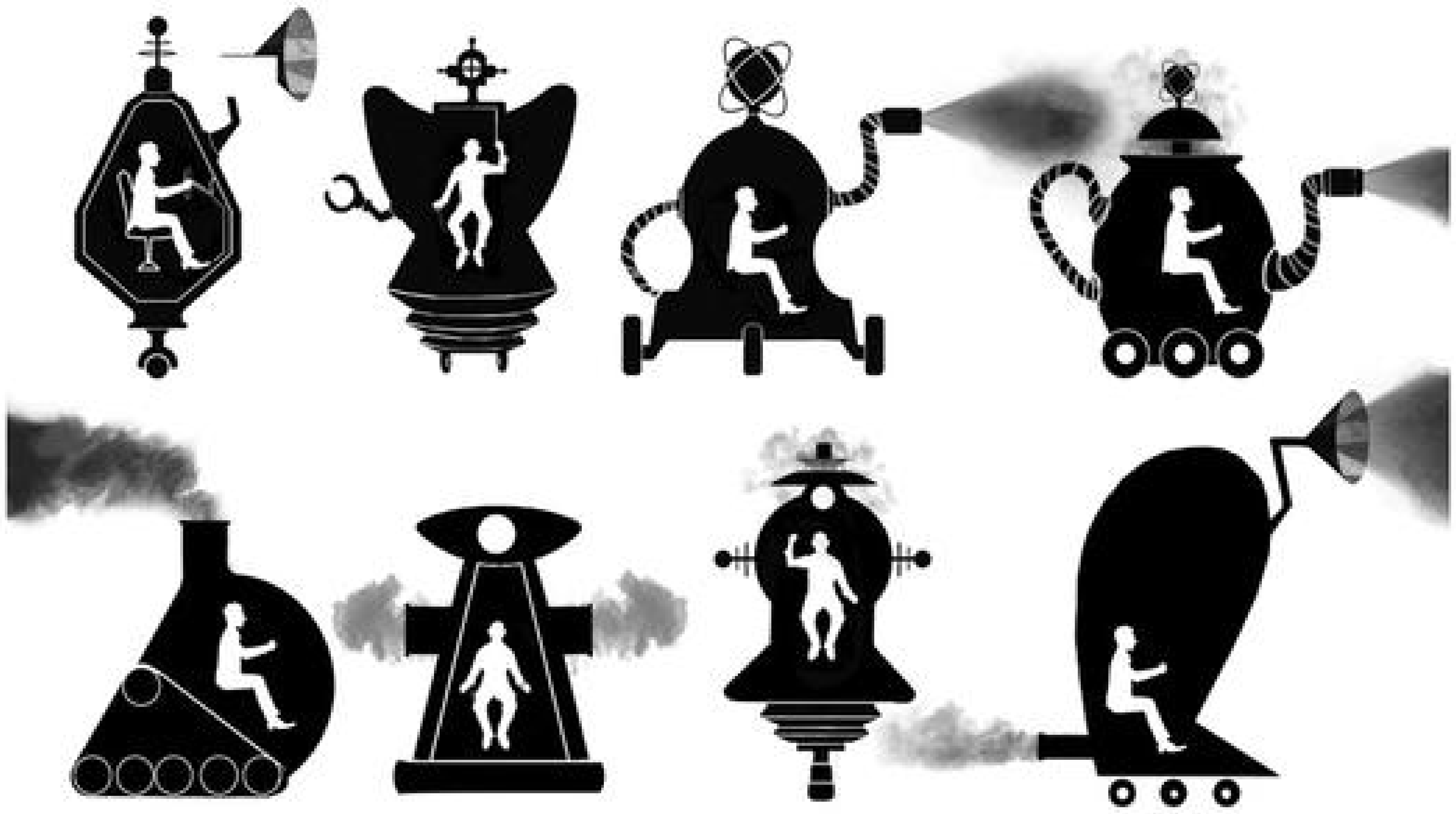
PLAY
JACK
JUBILATOR


JUBILATOR

Nighty Night


Go to bed with Jack!
Every night at 6

Whitney Clayton



Whitney Clayton

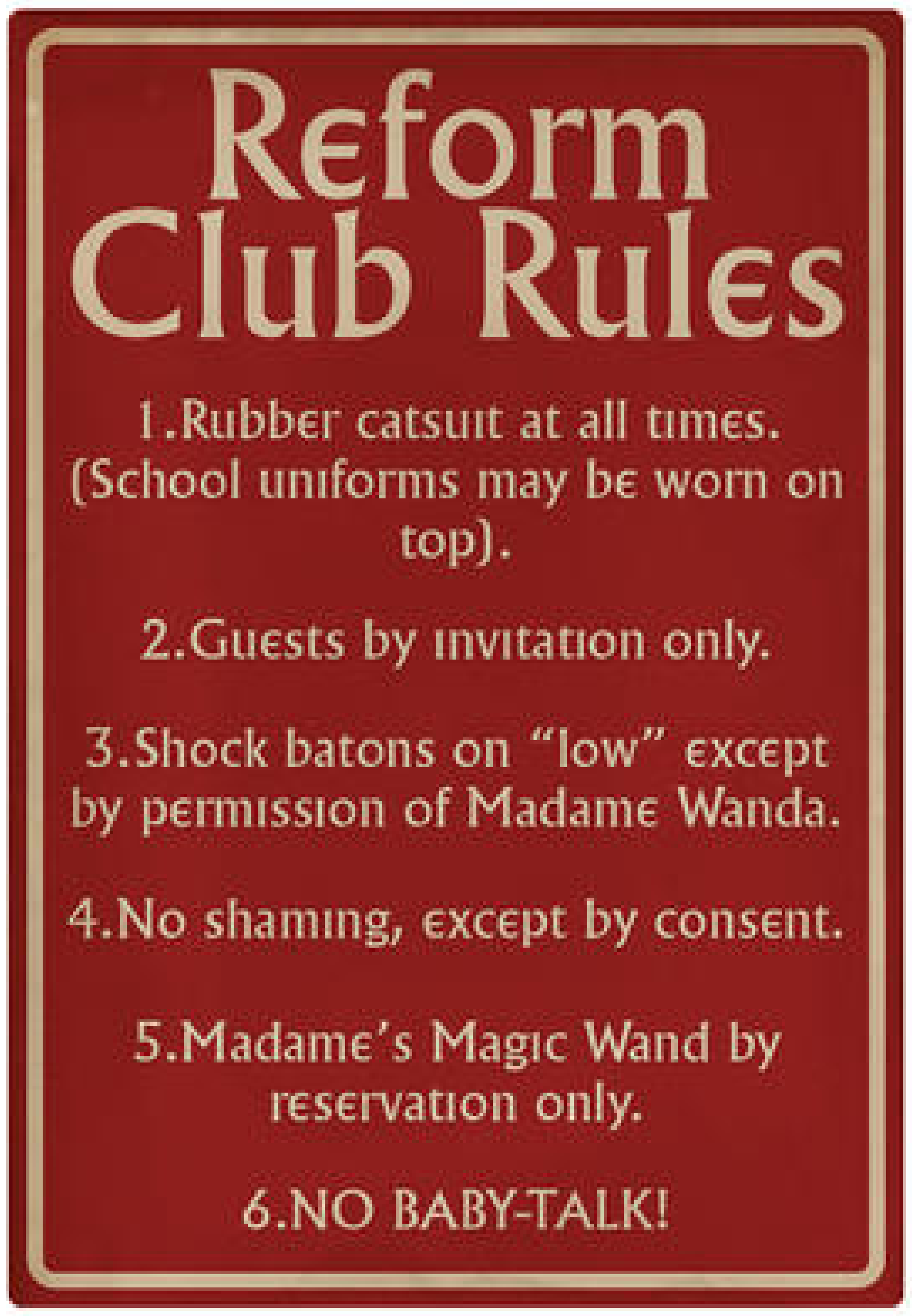
Uncle Jack lulls Wellies to sleep with his horrific "Nighty Night" bedtime stories, while warning citizens that it's not safe to go out after dark, or "Foggy Jack" will get them.

Jubilators are basically motorized vacuums in the shape of teapots. They are a jaunty design for a vexing problem in Wellington Wells: how to remove dead bodies without upsetting people? They roam the streets at night playing ice cream truck tunes, their prehensile schnozzles suctioning up inconvenient corpses. Thanks to Jubilators, villagers can wake up and return to their happy utopia.

YOU
LOOK
SMASHING

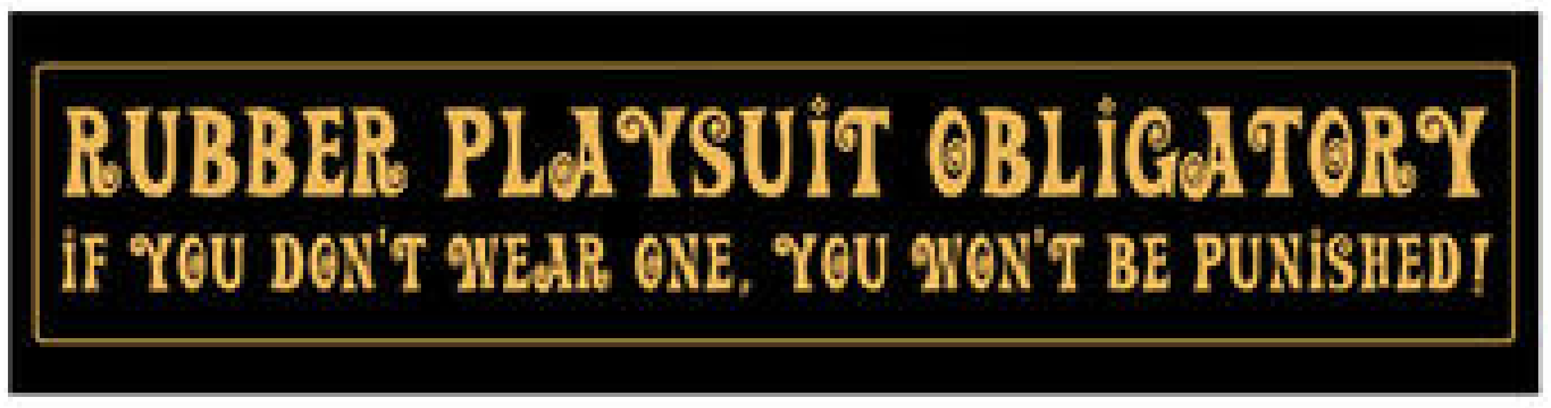
Whitney Clayton

House of Curious Behaviours



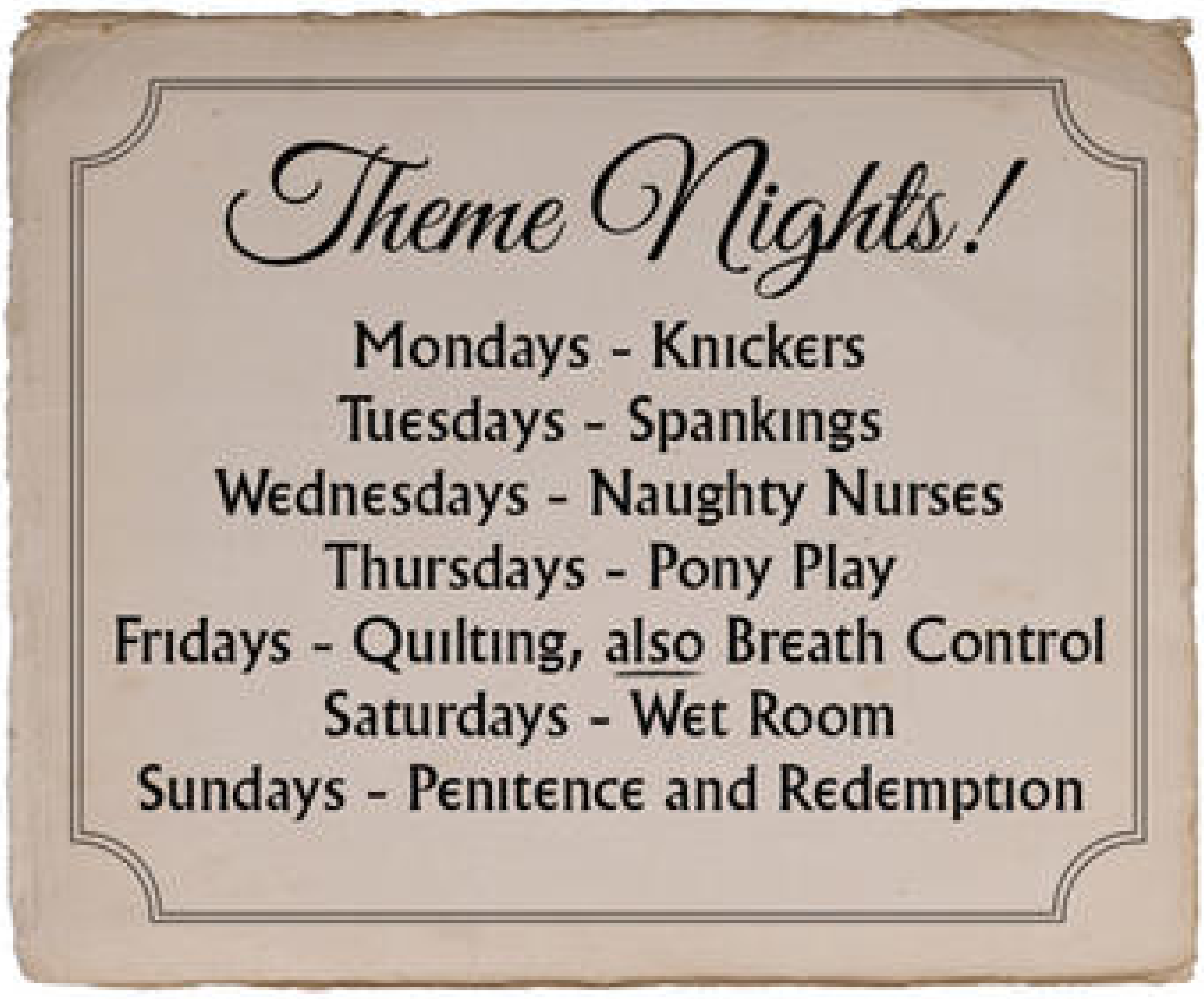
Reform Club Rules

1. Rubber catsuit at all times. (School uniforms may be worn on top).
2. Guests by invitation only.
3. Shock batons on "low" except by permission of Madame Wanda.
4. No shaming, except by consent.
5. Madame's Magic Wand by reservation only.
6. NO BABY-TALK!



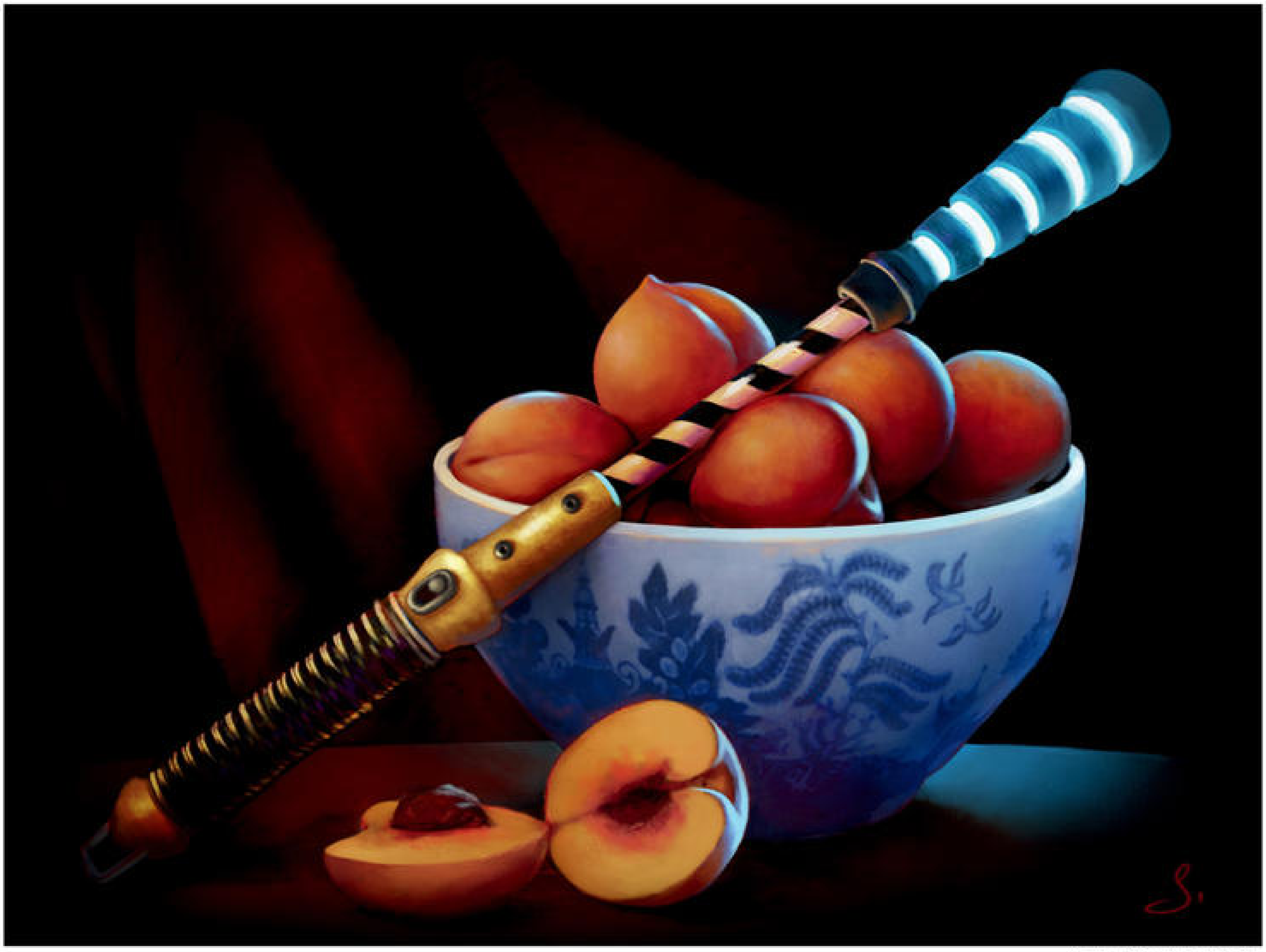
RUBBER PLAYSUIT OBLIGATORY

IF YOU DON'T WEAR ONE, YOU WON'T BE PUNISHED!

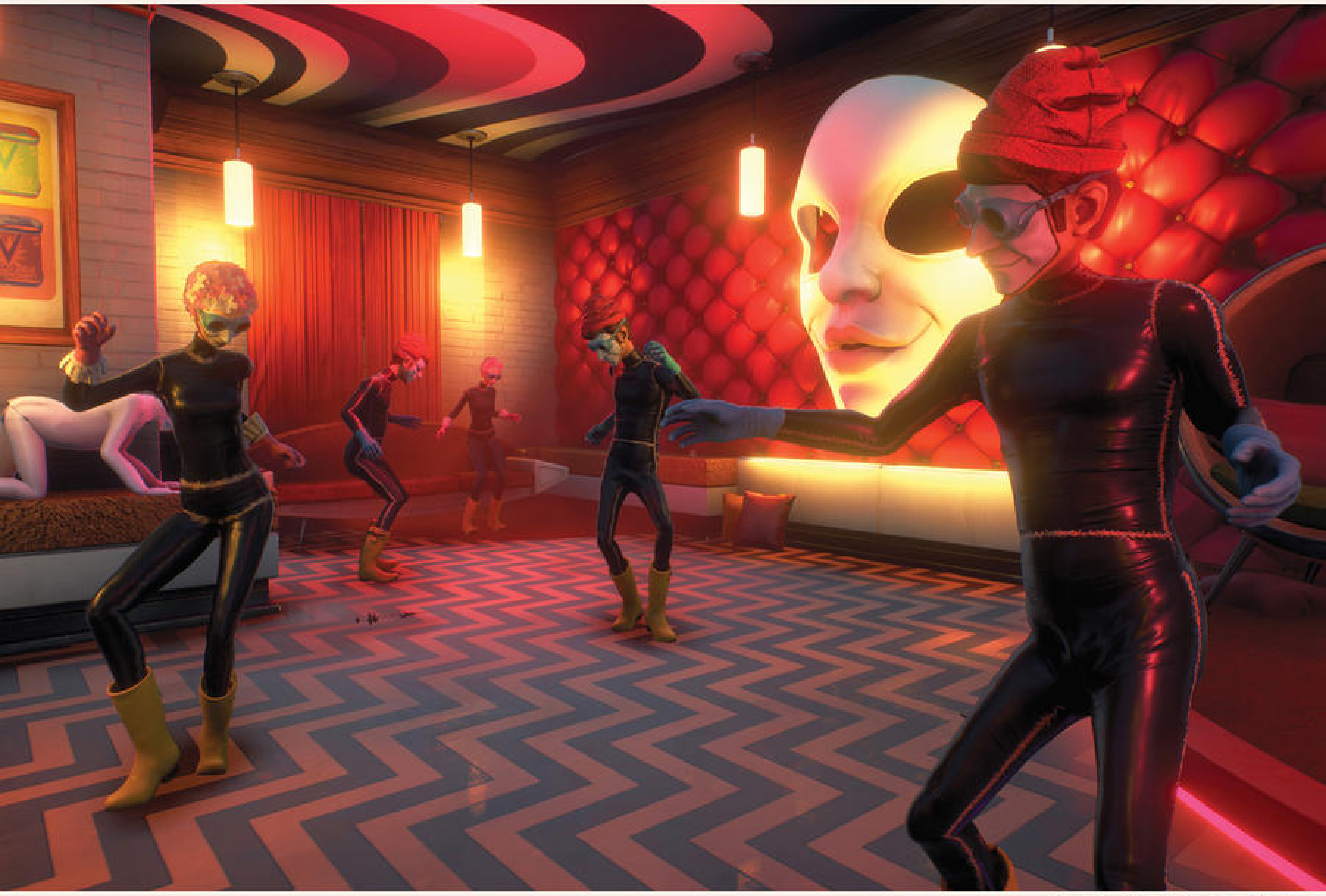


Theme Nights!

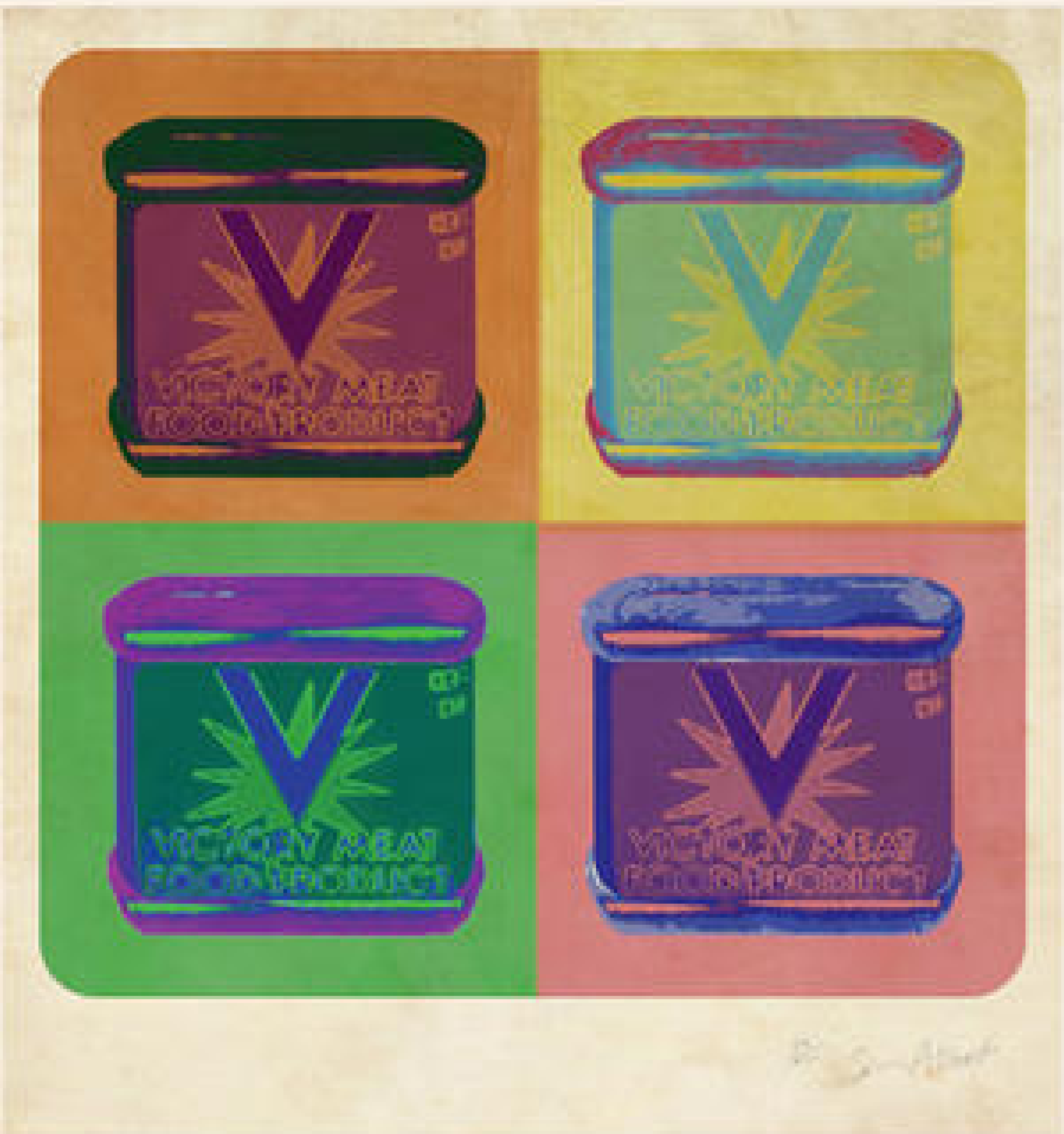
Mondays - Knickers
Tuesdays - Spankings
Wednesdays - Naughty Nurses
Thursdays - Pony Play
Fridays - Quilting, also Breath Control
Saturdays - Wet Room
Sundays - Penitence and Redemption



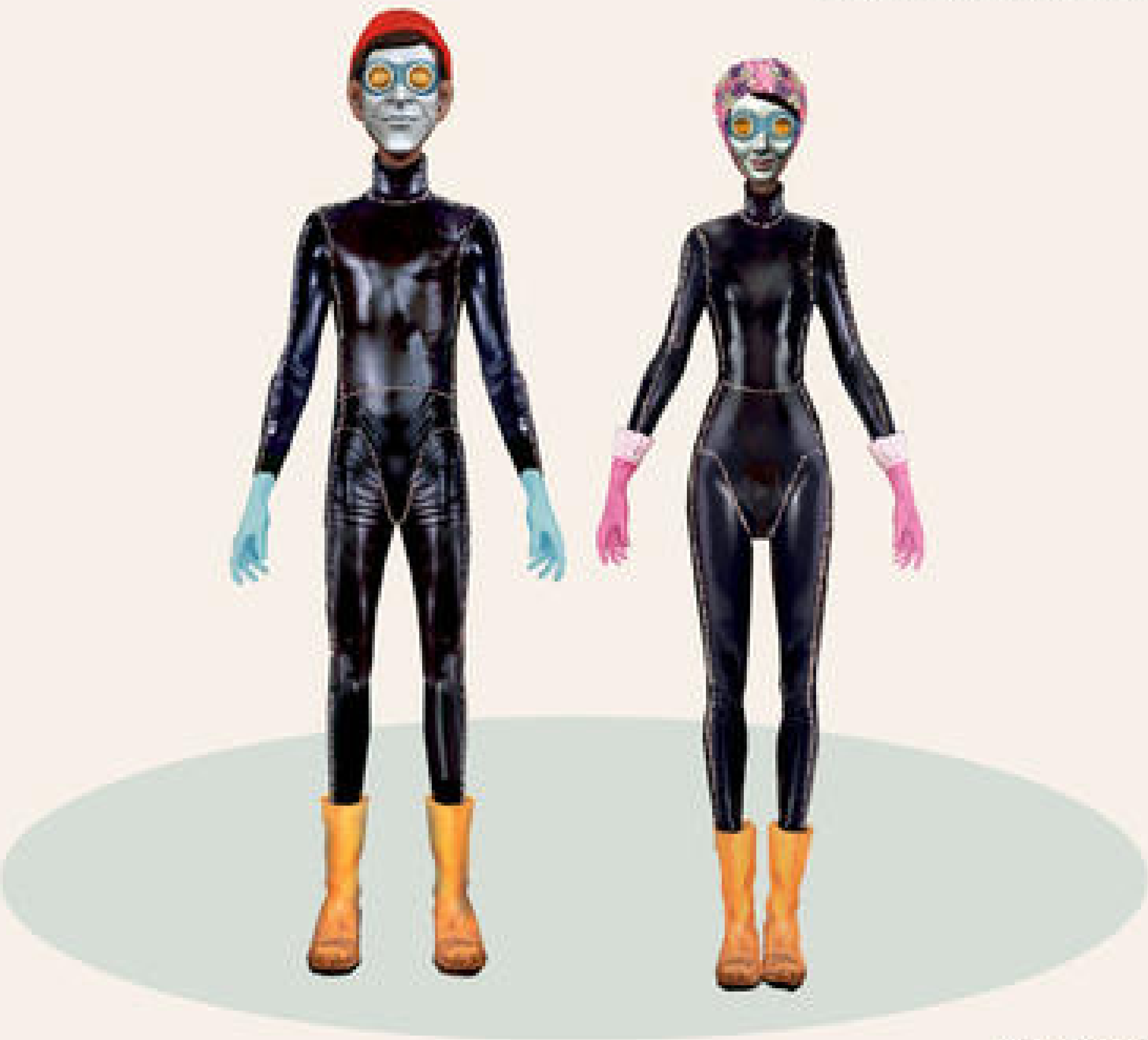
All art on this page by Sarah Hamilton



Interior by Marc-André Voyer, characters by Tito Belgrave


VICTORY MEAT FOOD PRODUCT
VICTORY MEAT FOOD PRODUCT
VICTORY MEAT FOOD PRODUCT
VICTORY MEAT FOOD PRODUCT

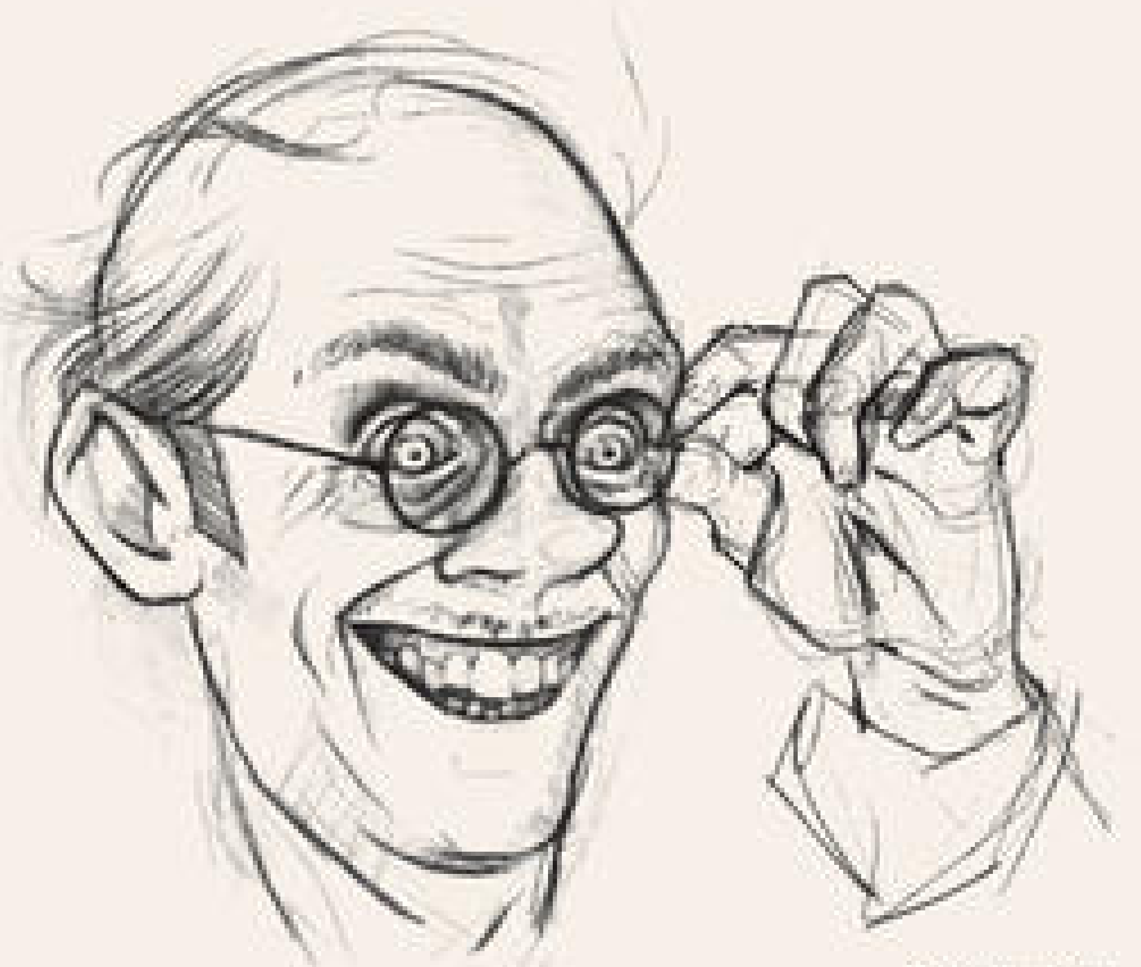
Sarah Hamilton



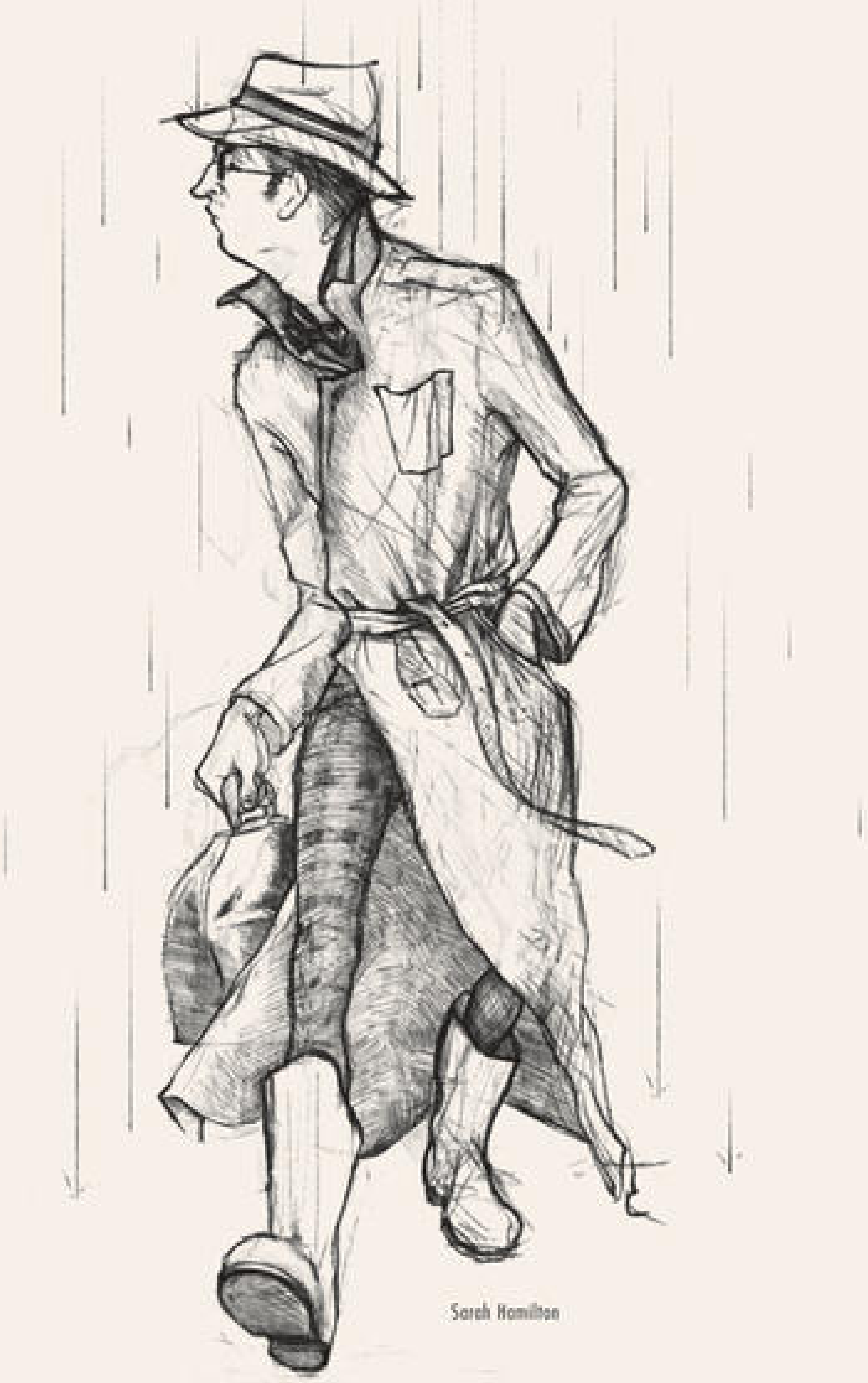
Whitney Clayton

Not everyone is asleep after curfew. Some kinds of fun can only be had at night. The Reform Club (known to developers as the House of Curious Behaviours) is a private punishment club with an interior reminiscent of *Clockwork Orange*. It seems Wellies have an urge to be punished, though they can't quite remember for what. There are a number of rules when entering the club. Members must wear rubber catsuits to protect themselves from the sting of the "Tickler," a modification of the Bobbies' electric truncheon. Naturally the club has a painting paying tribute to the Tickler, hung in the grand stairwell.

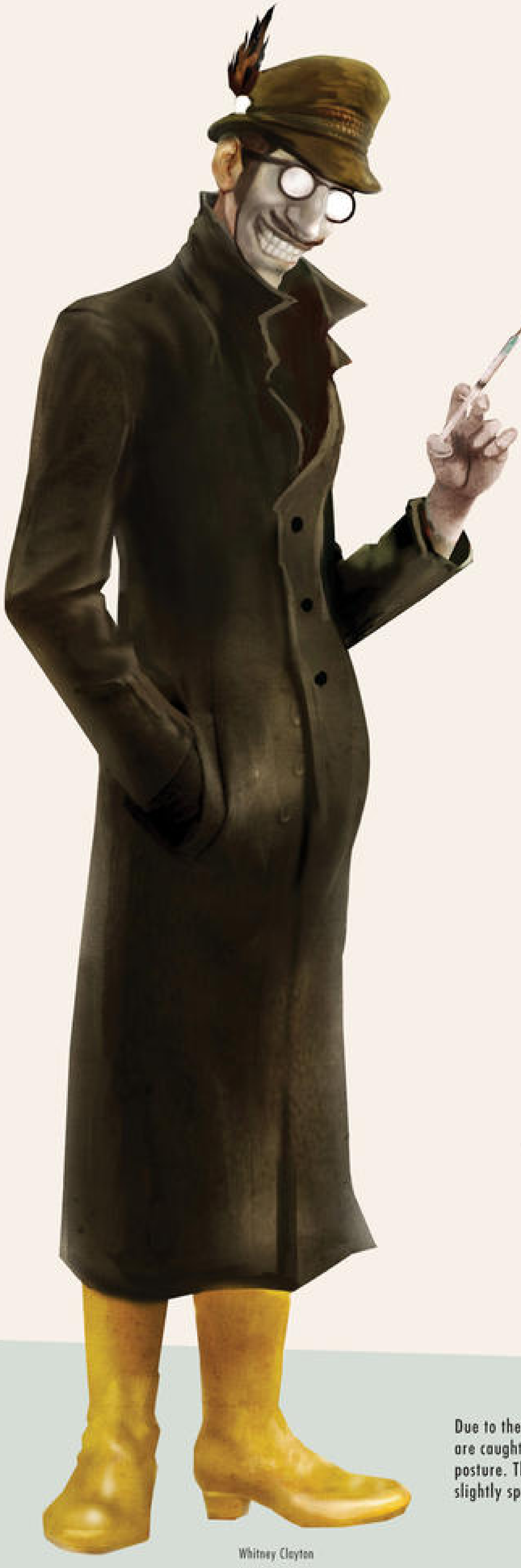
The Hippo Club a.k.a. The Black Death



Sarah Hamilton

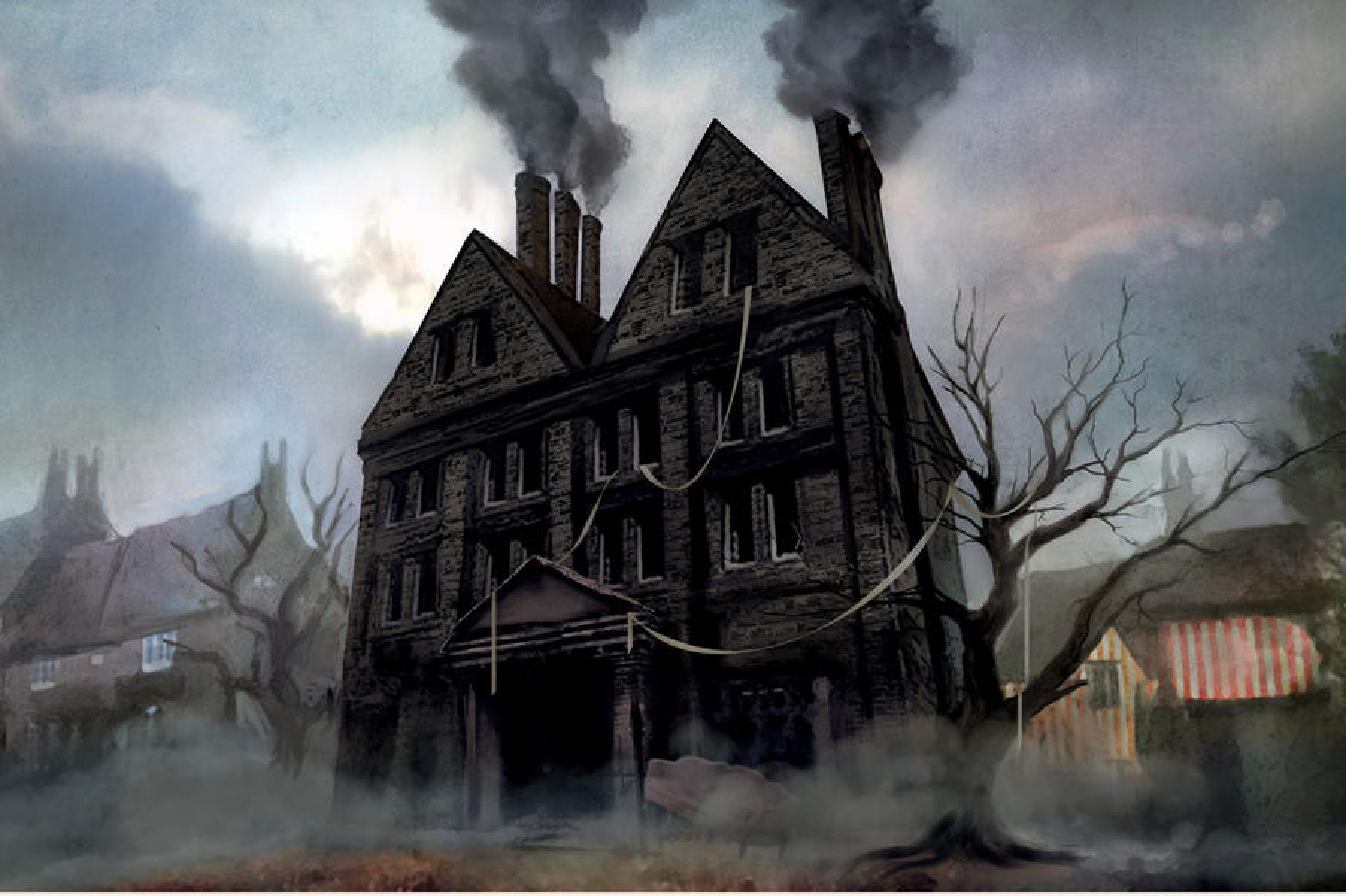


Sarah Hamilton

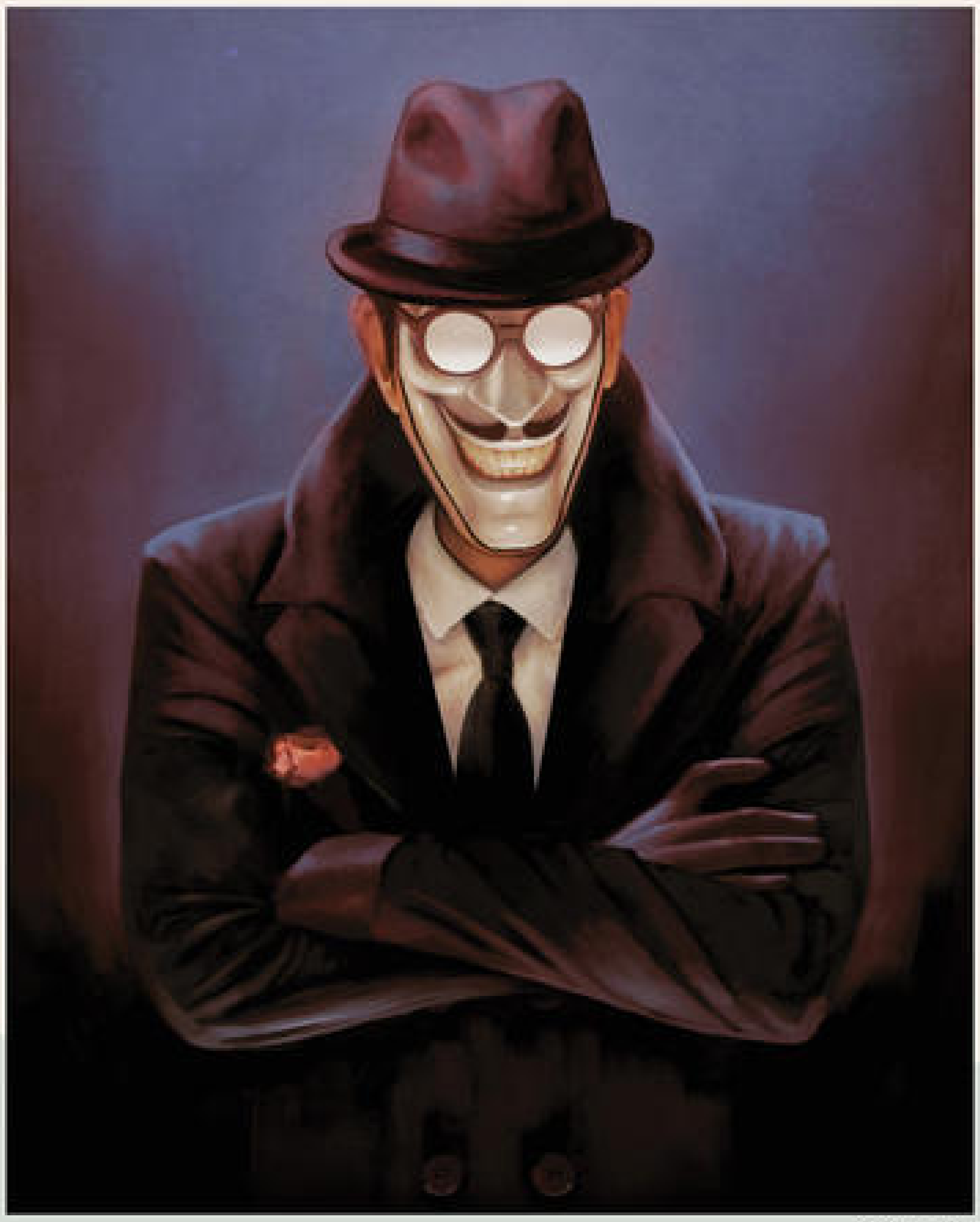


Whitney Clayton

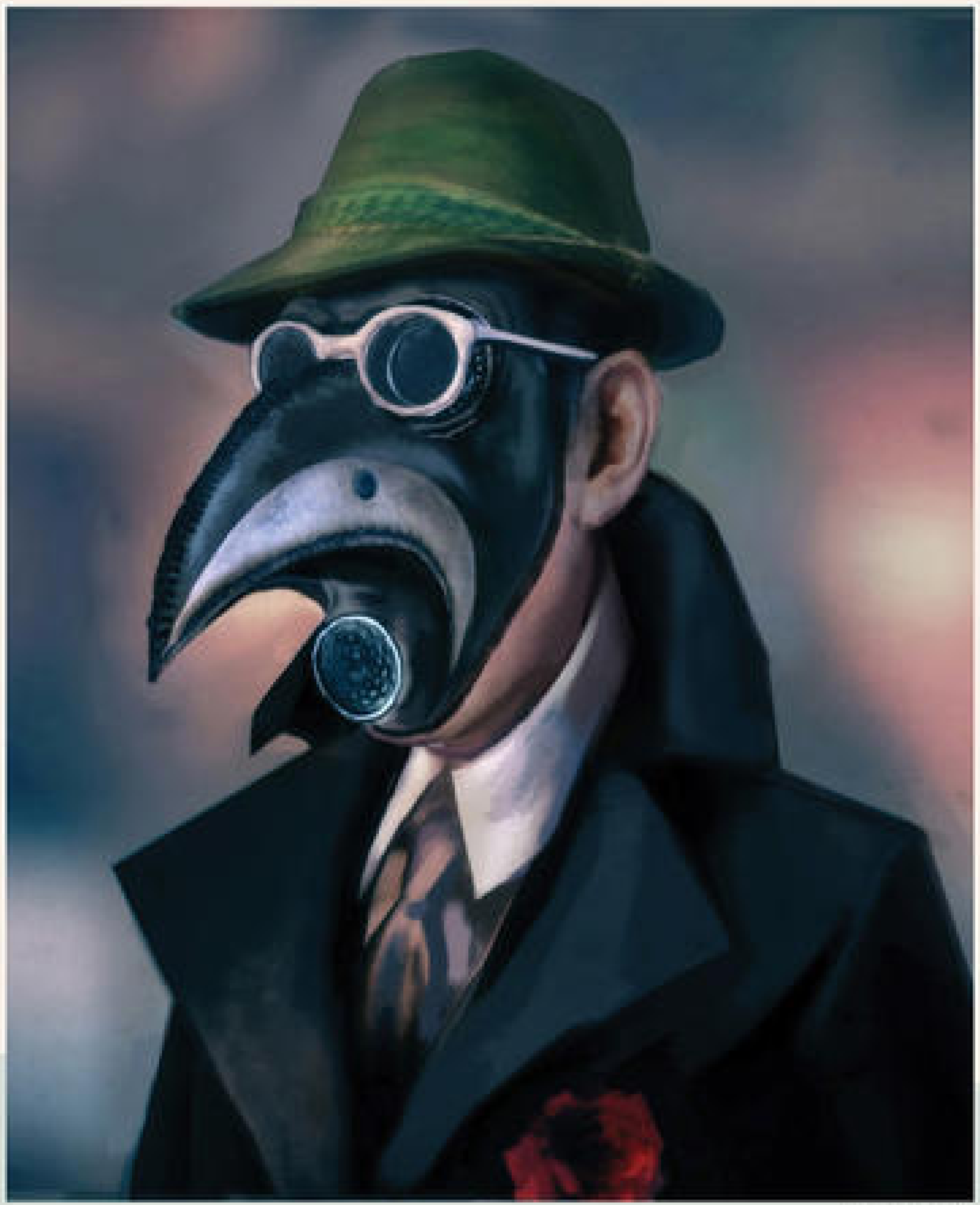
Due to their keen sense of smell, Doctors can actually sniff out Downers—the better to medicate them once they are caught! We needed the Doctors to be super creepy, so we designed them to be tall and lanky, with a vulture's posture. They fancy themselves ladies' men, sprucing up their dark trench coats with Tyrolean hats—an effect slightly spoiled by their garish yellow wellies (as rubber boots are known in England).



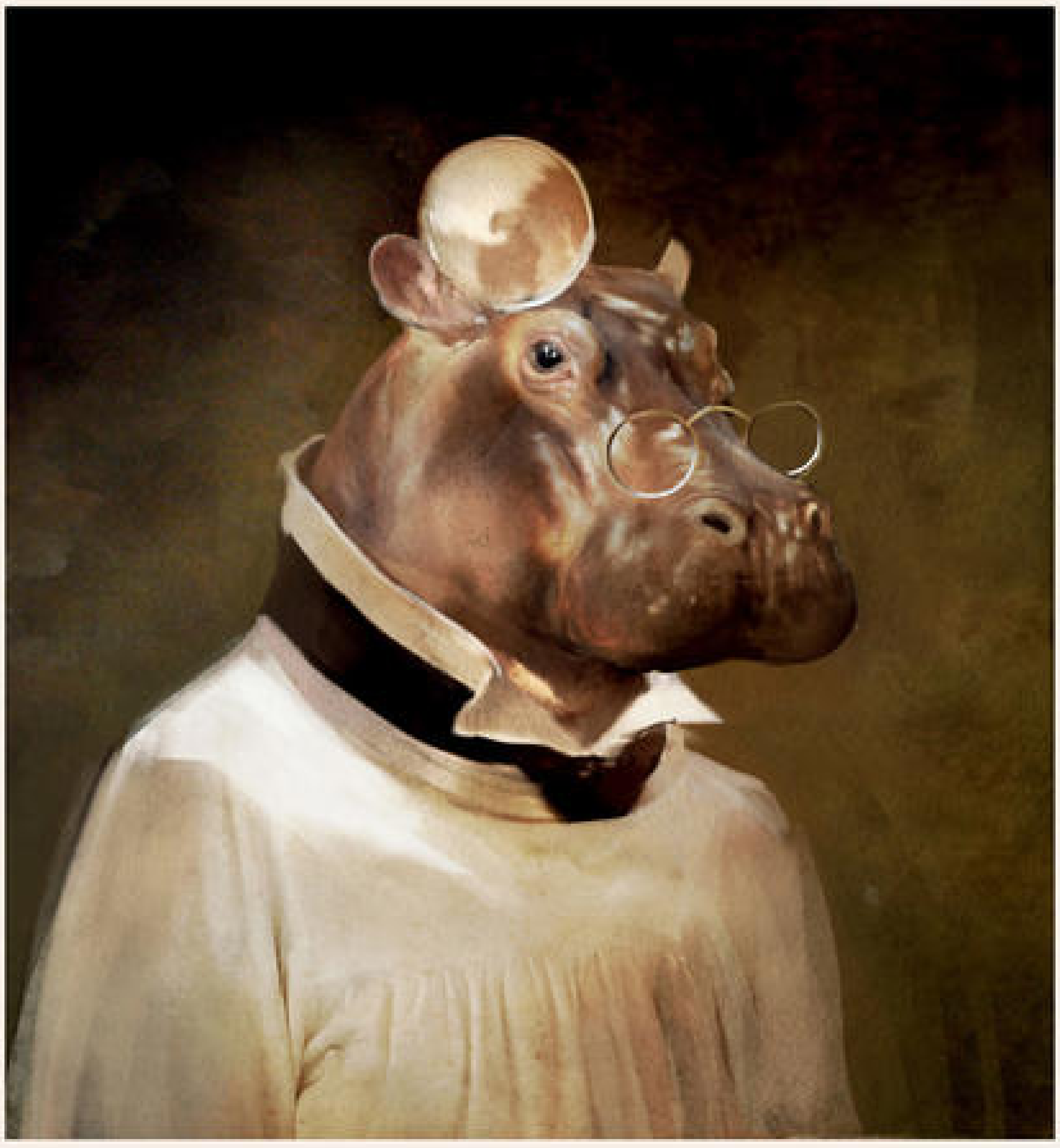
Sarah Hamilton and Whitney Clayton

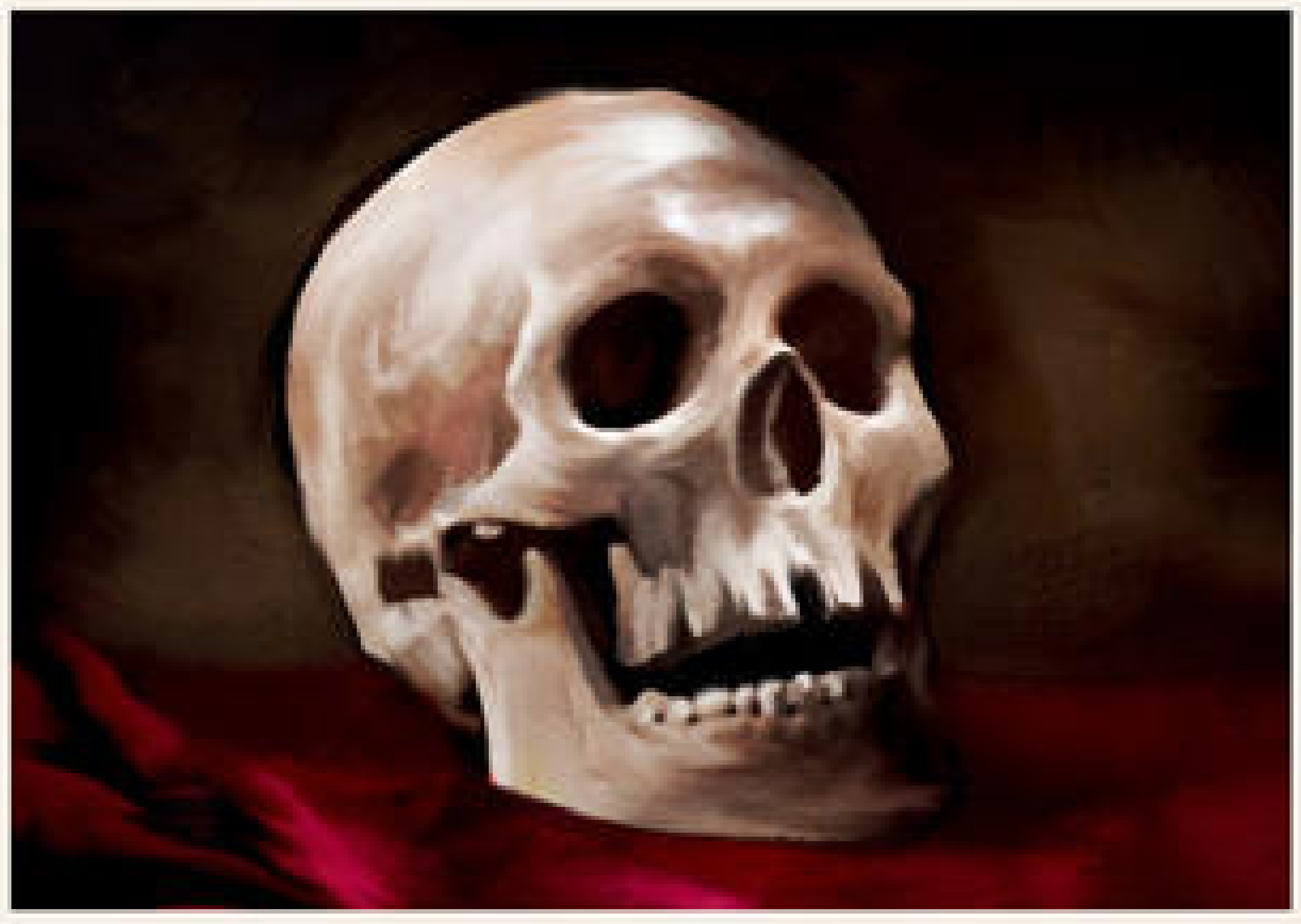


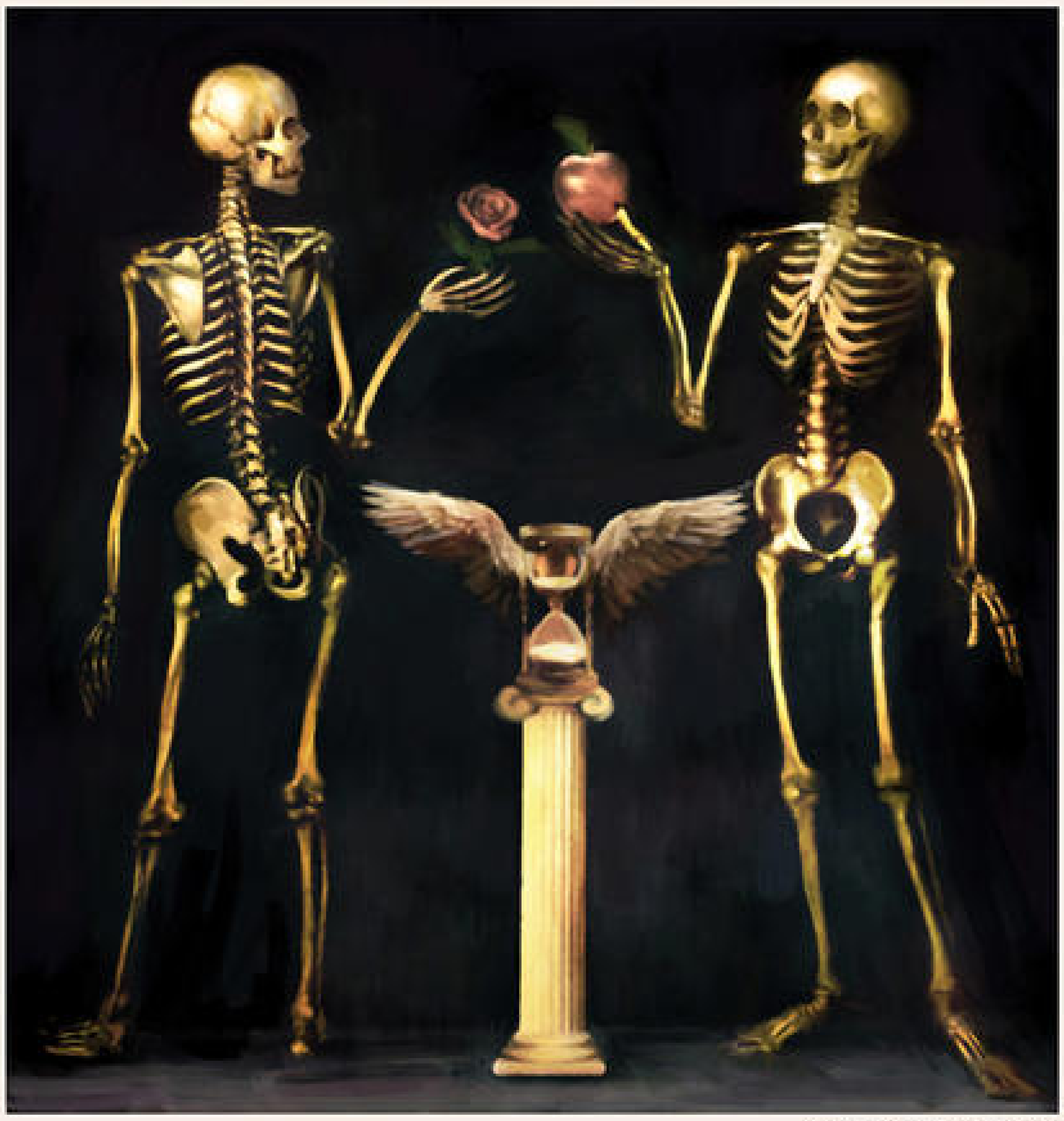
Sarah Hamilton

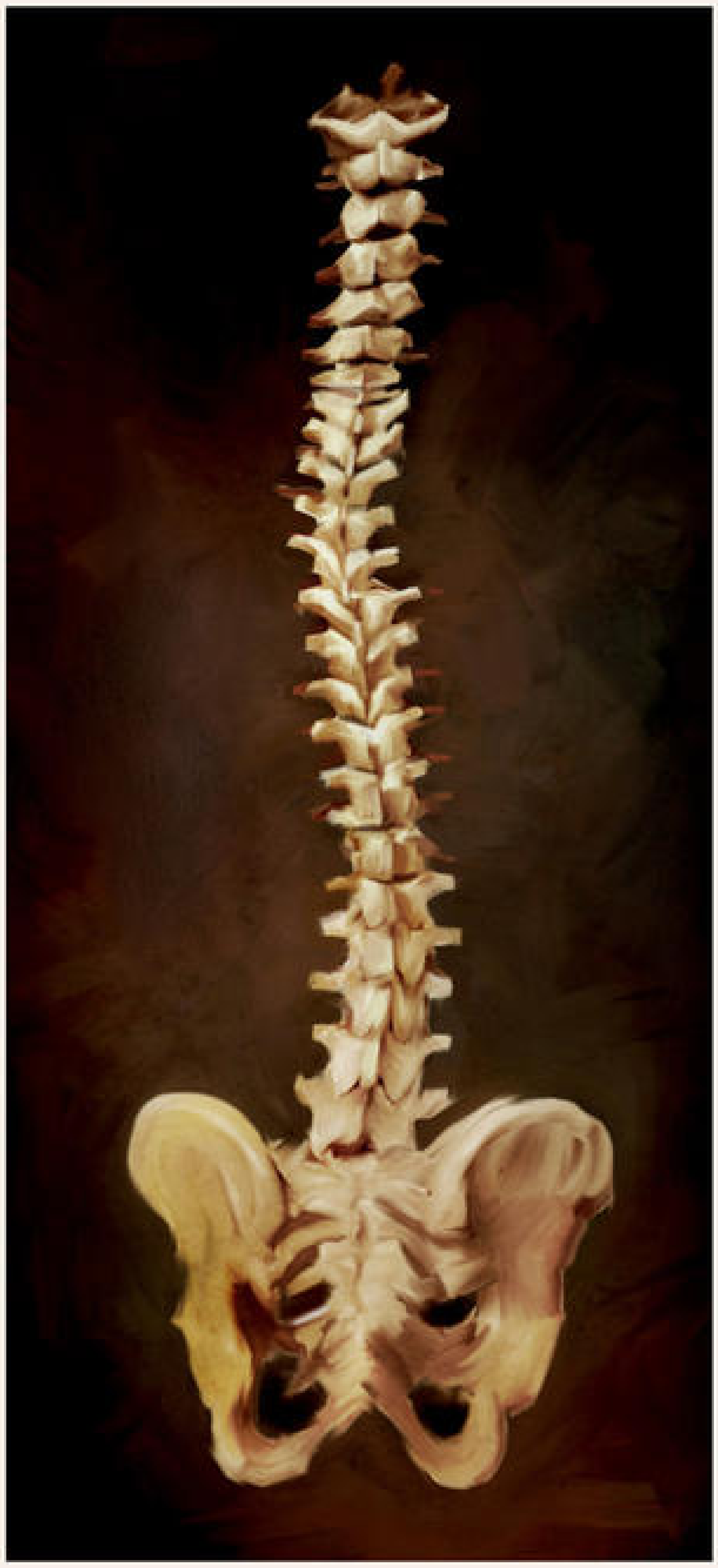


Whitney Clayton







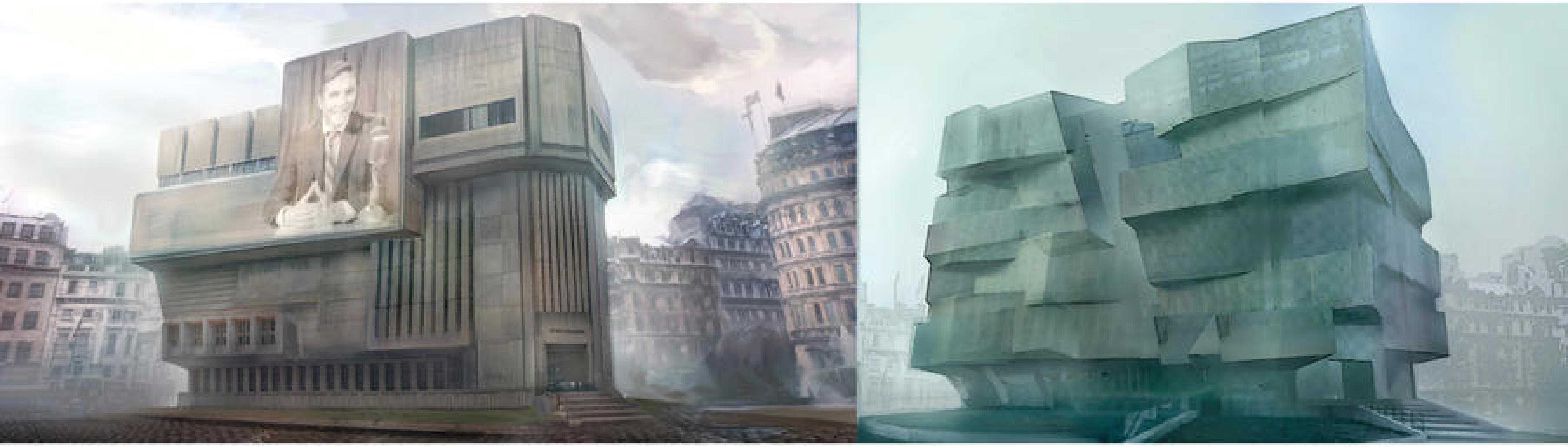


All art on page by Whitney Clayton

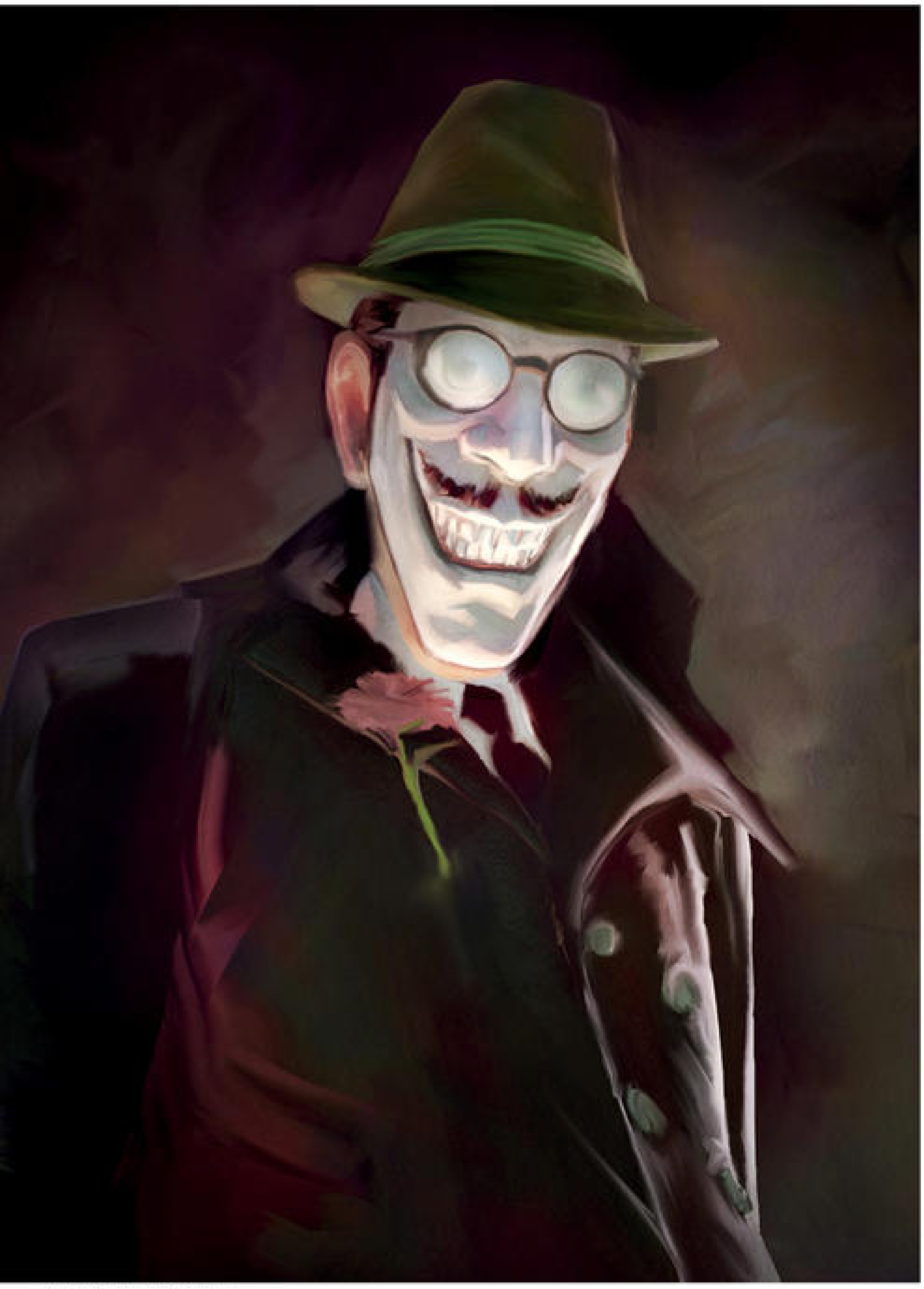
The Doctors' house is The Village eyesore, covered in black soot, with old furniture and garbage strewn everywhere, like an abandoned fraternity. Indeed, amongst themselves the Doctors act like giddy undergraduates. They love to play pranks on one another. The house, a former home for wayward girls, is riddled with silly booby traps. Doctors refer to themselves as "Hippos," after the Hippocratic Oath ("First, do no harm . . .").

All art on this page by Marc-André Voyer

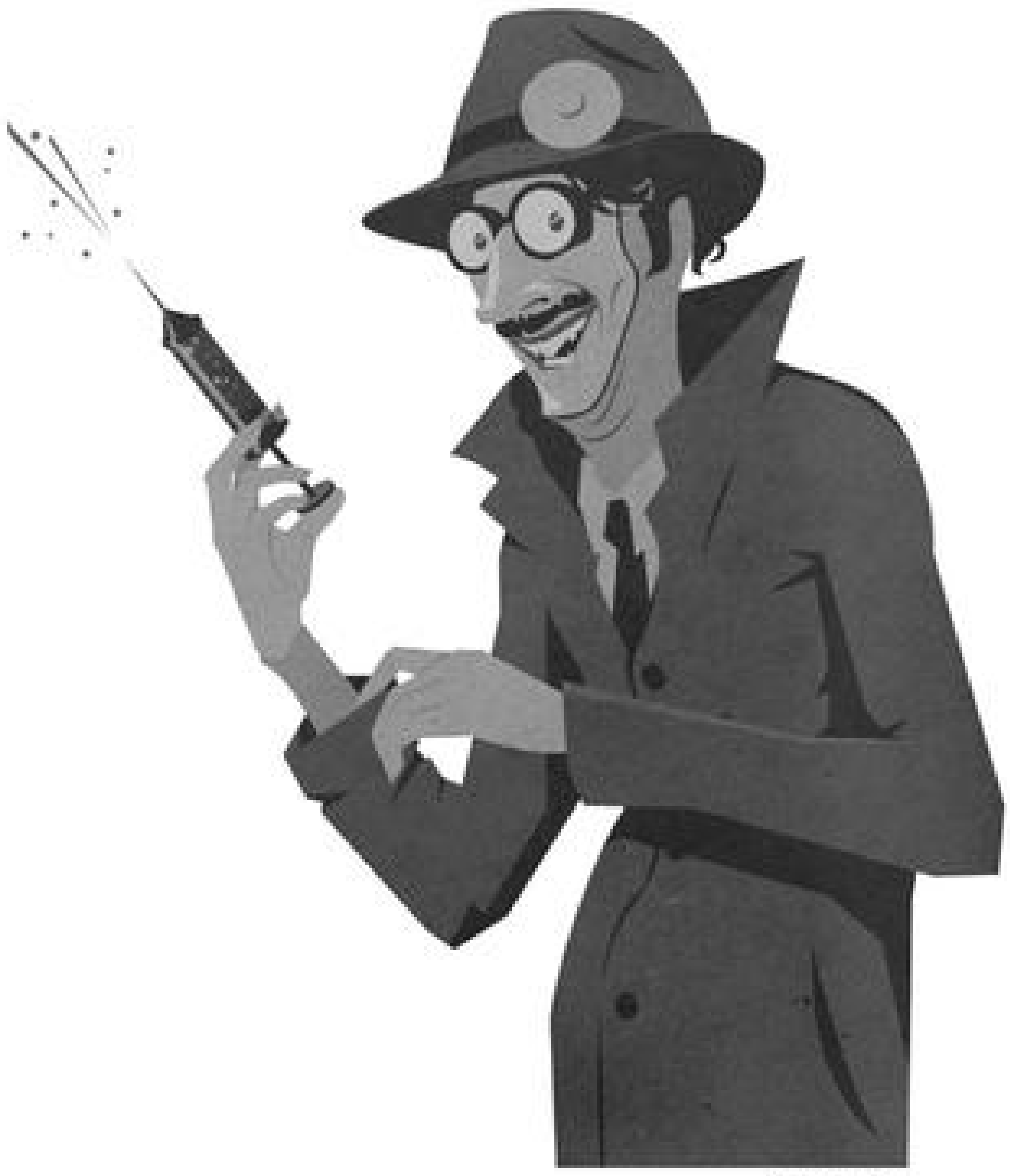
Wellington Health Institute



Whitney Clayton



Whitney Clayton and Tito Belgrave



Sarah Hamilton

Where do the Doctors work? At the Wellington Health Institute of course, a combination medical school and experimental treatment facility. Back when Joy was still working properly, the Institute was a normal health service. But these days, the Doctors are only concerned with finding the source of the spreading plague, and seeking a "permanent solution" for Wellies going off their Joy and becoming Wastrels. The Doctors' clinical trials are nightmarish, their operating theaters inspired by historical paintings of gruesome Victorian medical colleges. The Doctors who work and study there, however, aren't daunted by the macabre setting—they'll gleefully steal cadaver parts and scribble naughty cartoons on the chalkboard.

AY WITH
JACK!

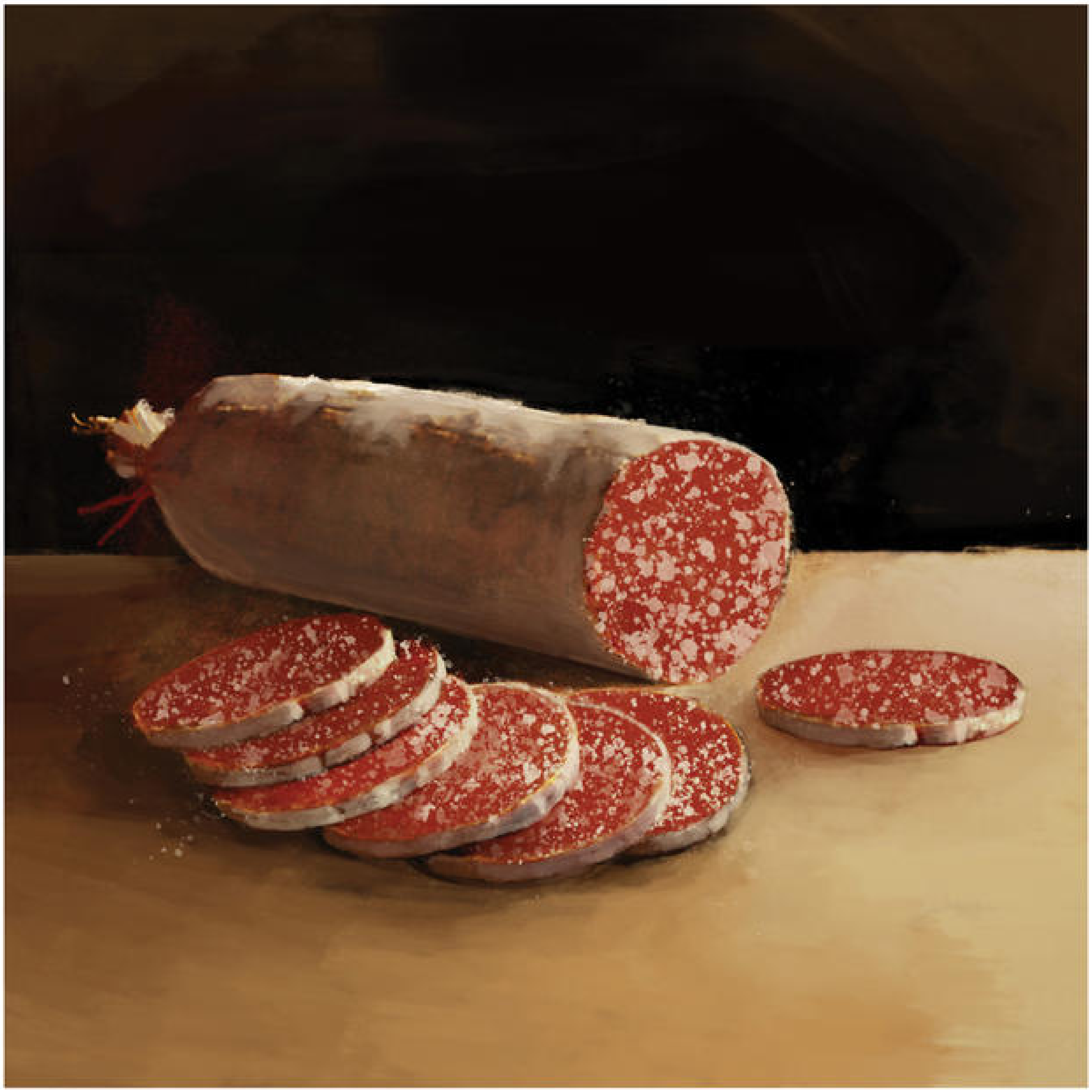
All art on this page by Marc-André Voyer

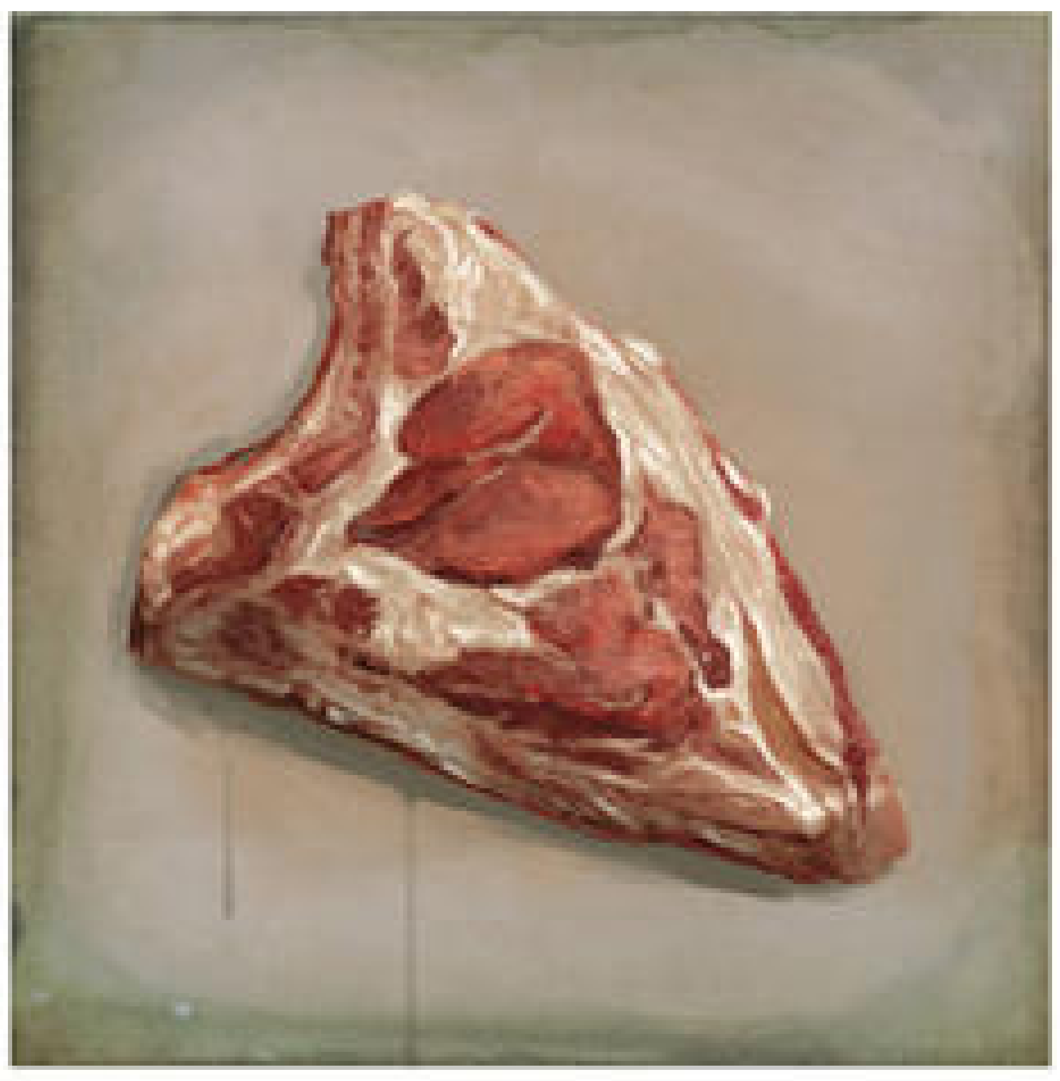
Butcher House

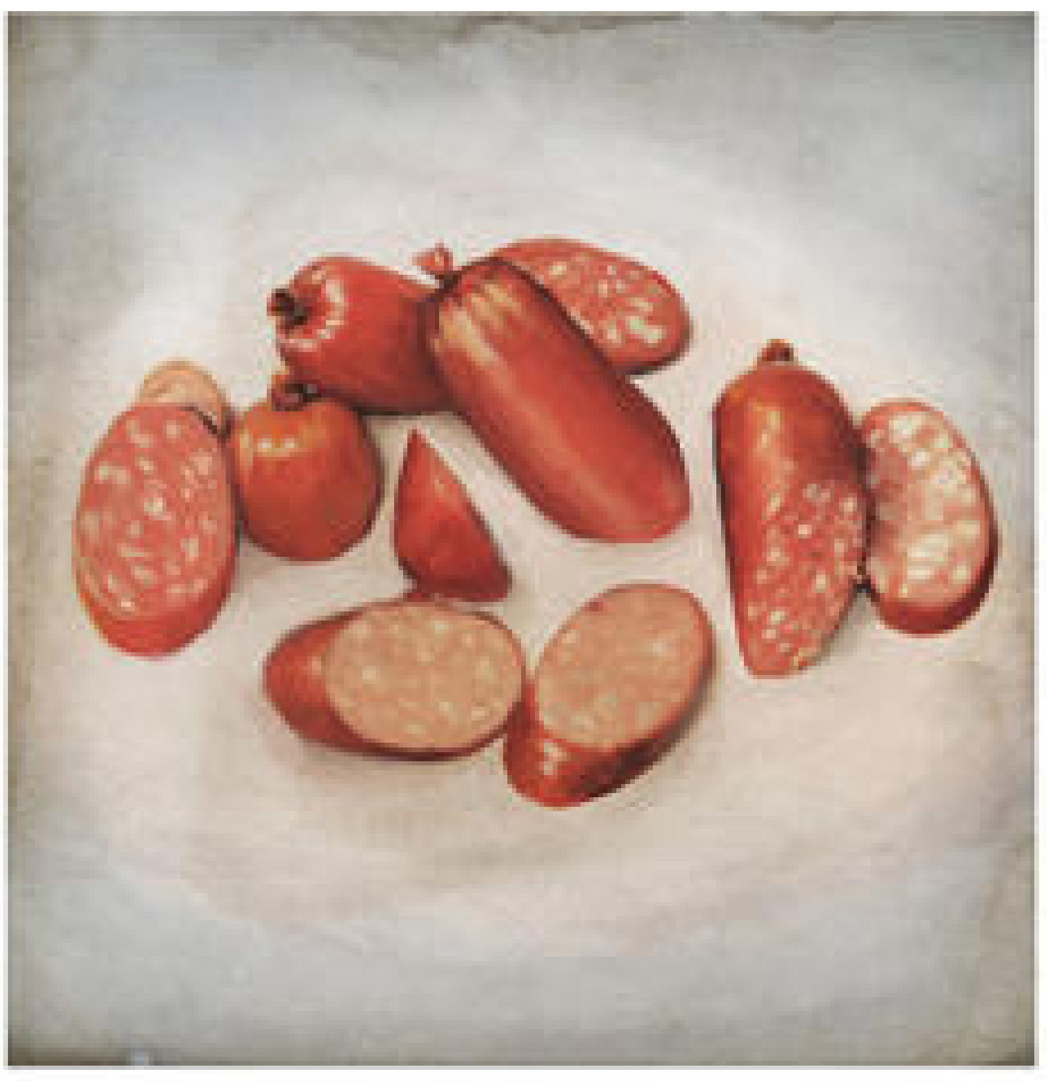
Psychic Readings

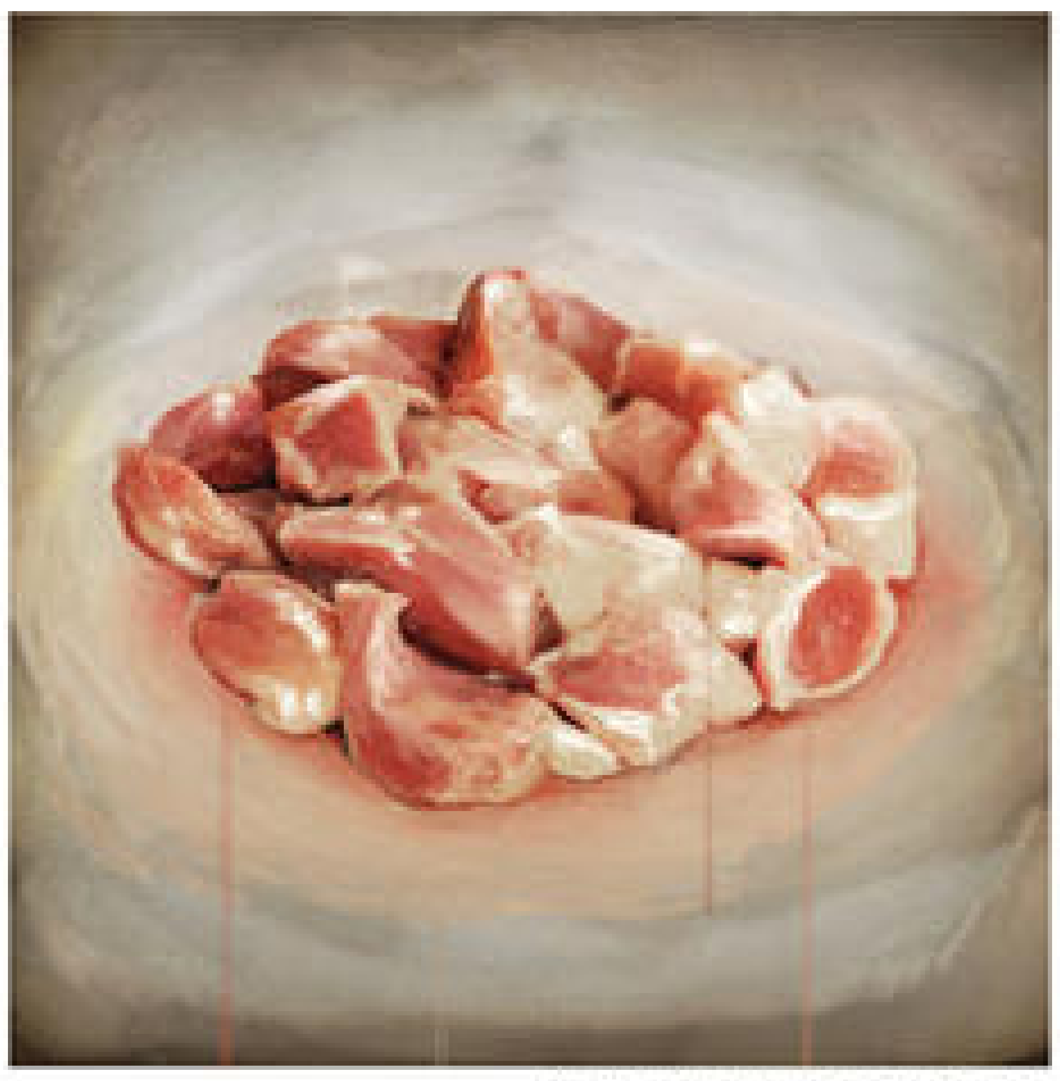
Tabor Noble

Marc-André Voyer









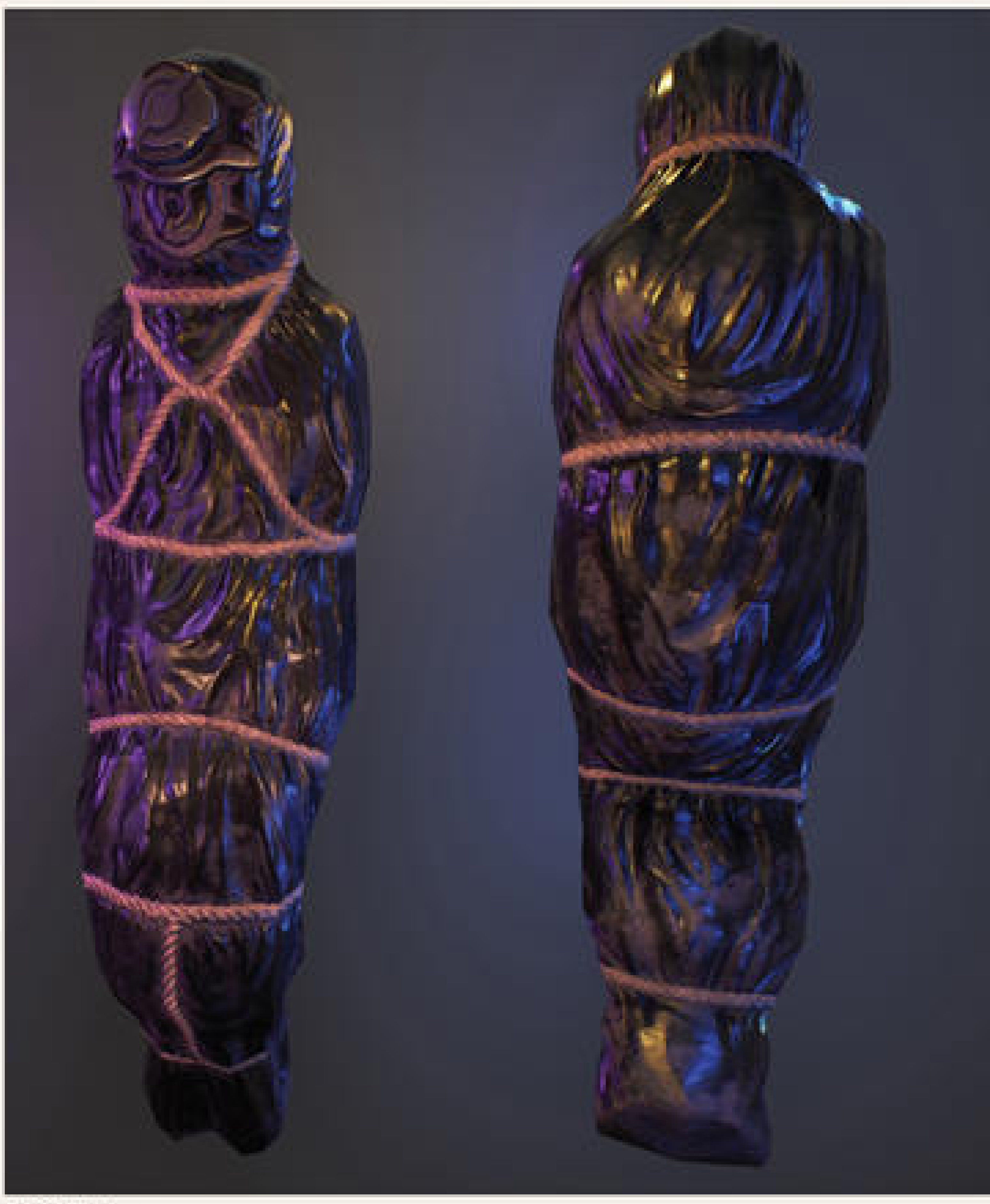
All art on this page by Sarah Hamilton

The Village butcher Reg Cutty lives above his shop in a dark, sinister house with traditional Victorian wallpaper. Although it's hard to tell in the cold lighting, all accents in his house are red. Wellies love their V-Meat, though no one's sure exactly what's in it. Good old Reg, however, has just put the finishing touches on elaborate machines to process suspiciously shaped packages into meat cakes.

The Exsanguinator
SAFETY FIRST

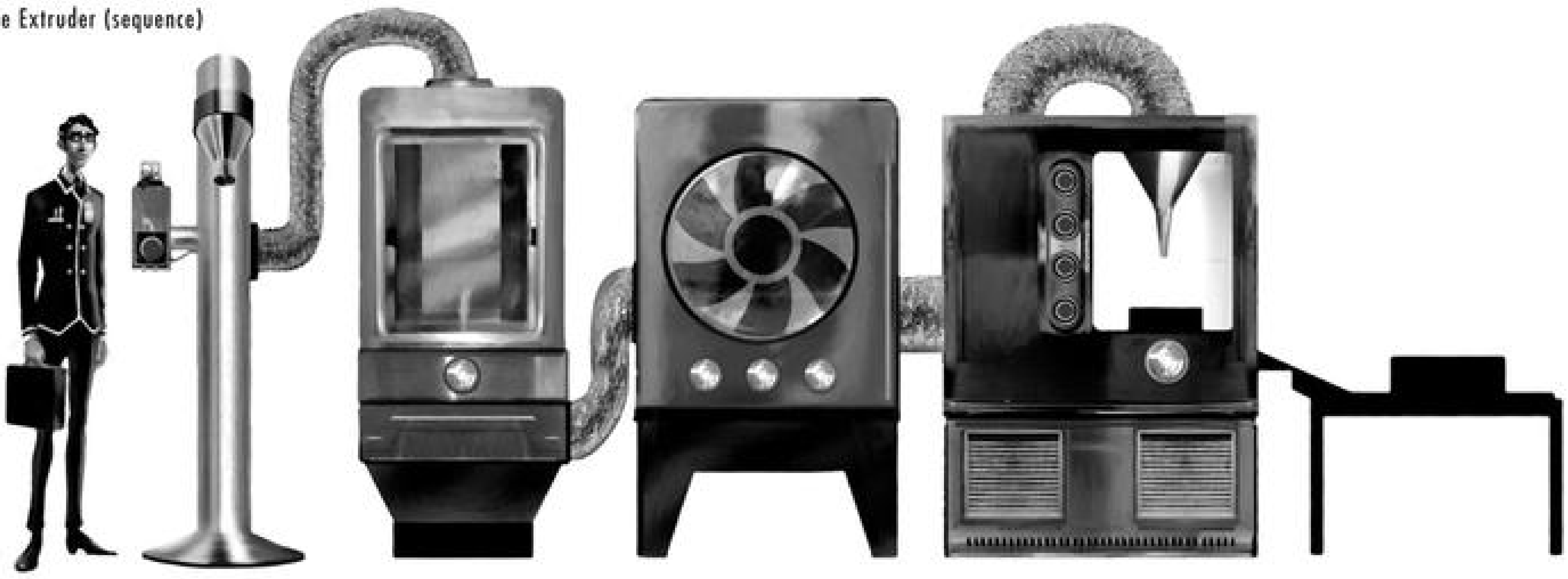
Corylitz Tamez and Marc-André Voyer

Corylitz Tamez

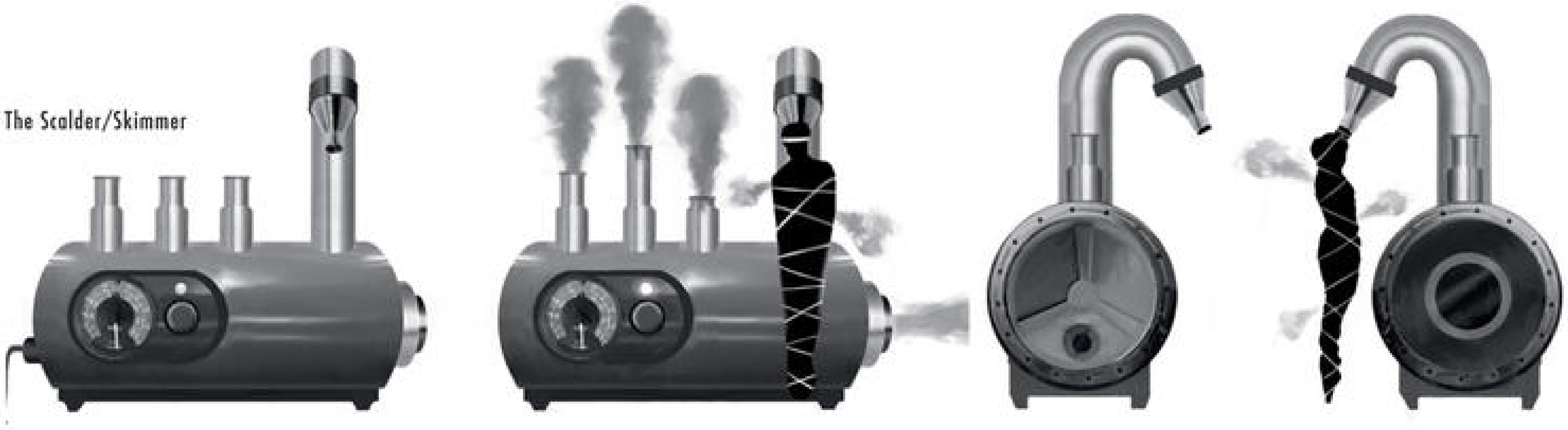


Corylitz Tamez

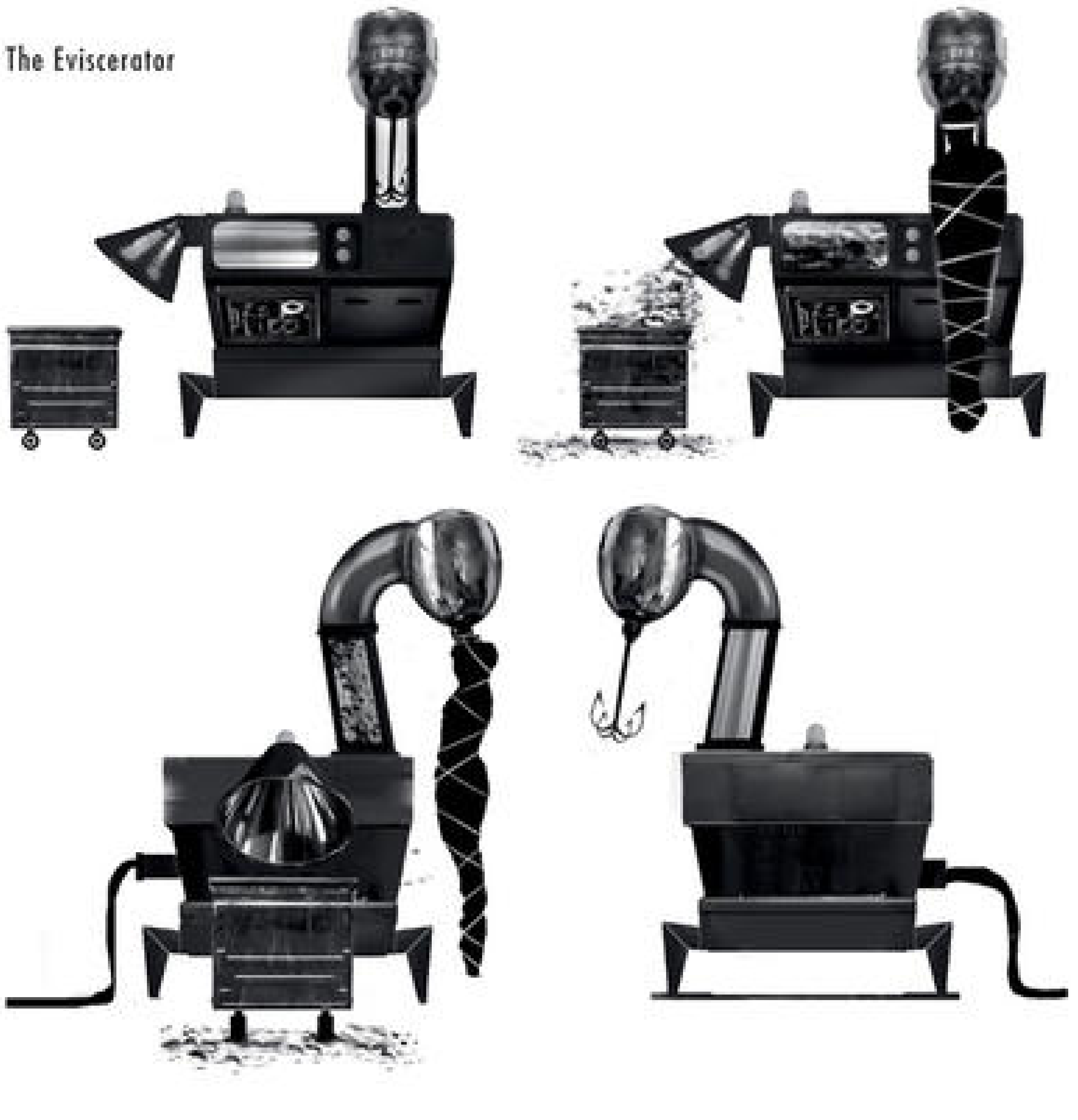
The Extruder (sequence)



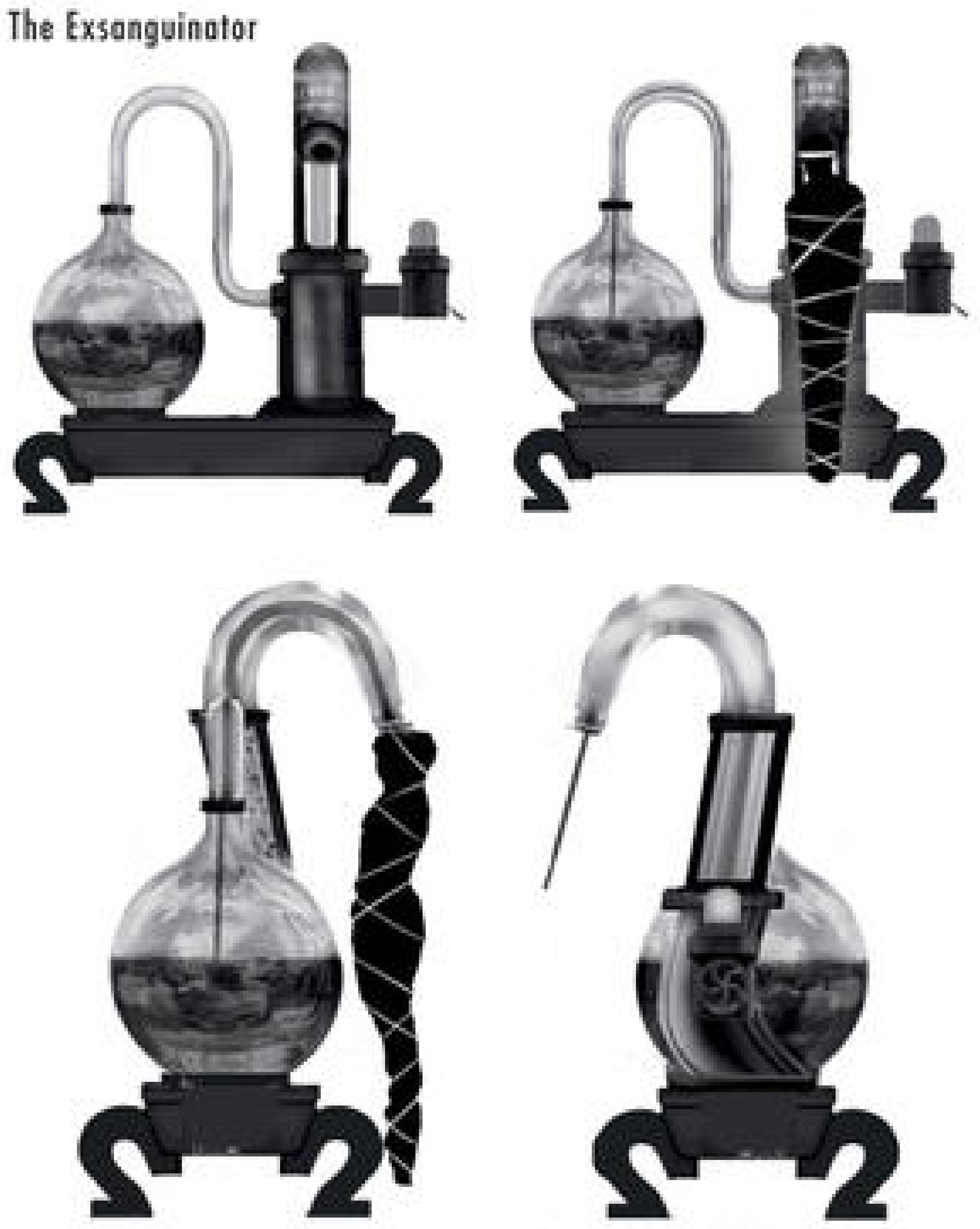
The Scalder/Skimmer



The Eviscerator



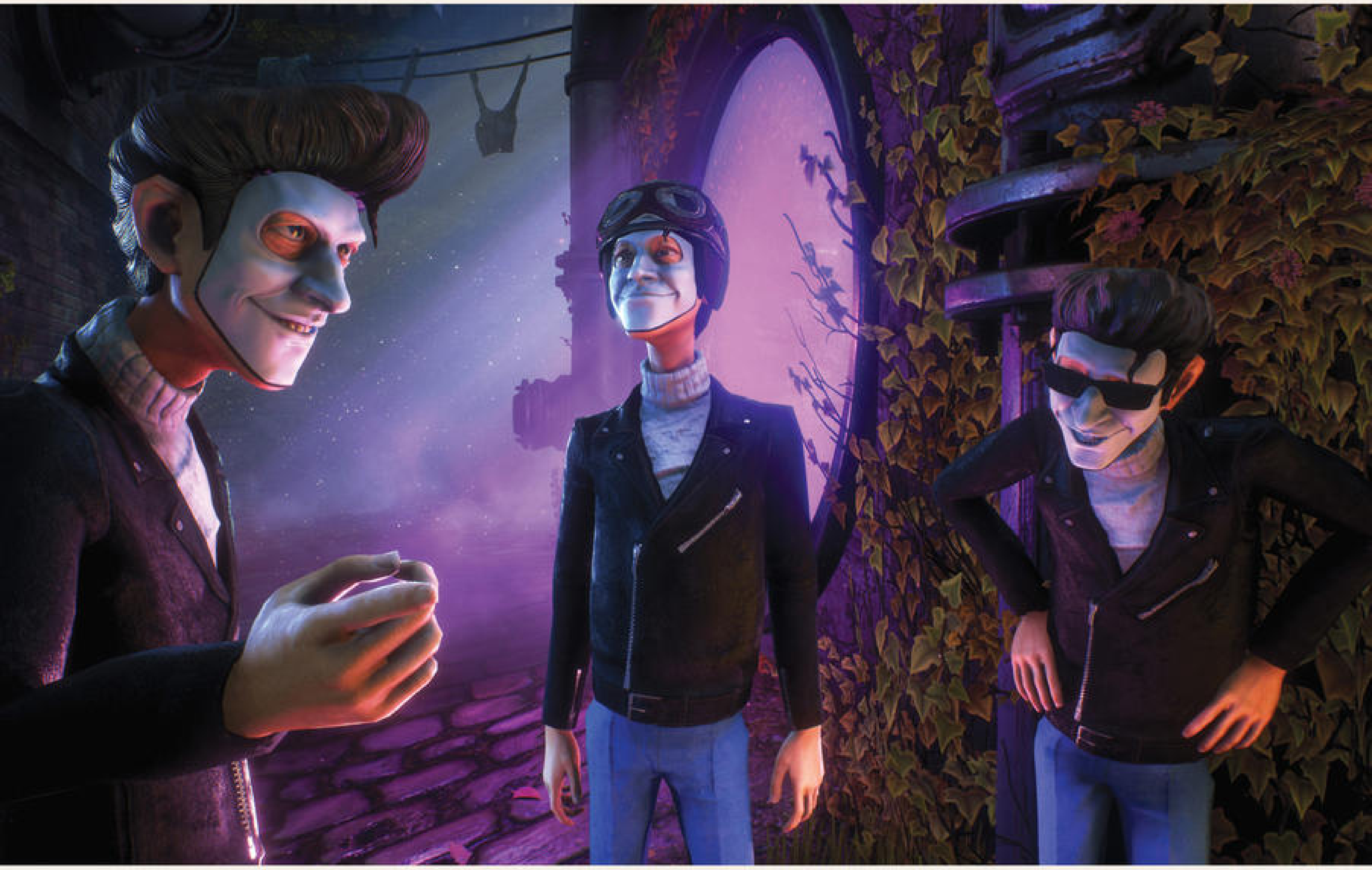
The Exsanguinator



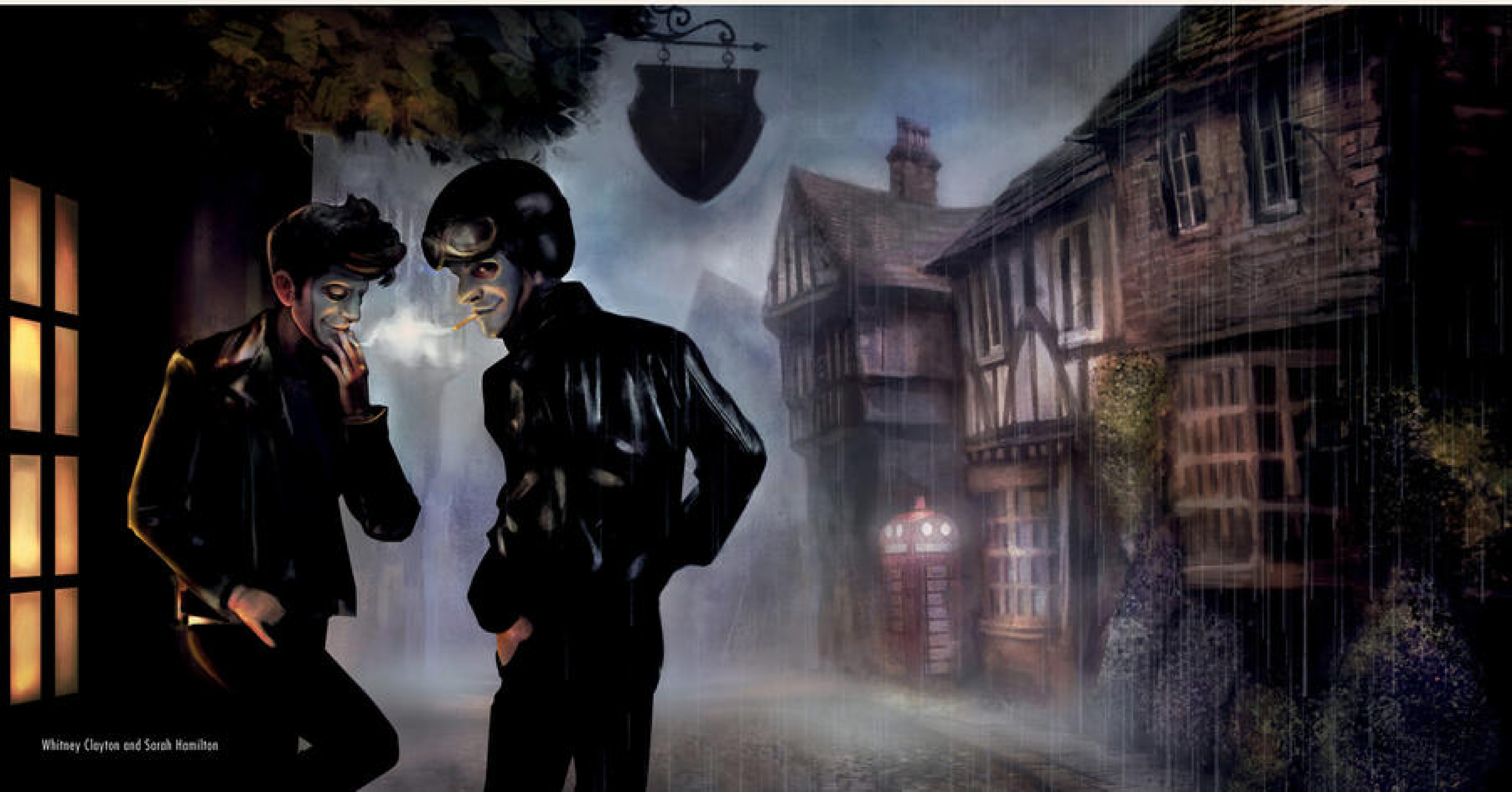
All art on this page by Whitney Clayton

The player may be asked to help Reg with a "possibly heinous" package. From liquifying, to processing, to packaging, Reg's arcane contraptions prepare the meat to be sold. To design these machines, we did a lot of research into real meat processing. Want to know how the sausage is made? Turns out, you may not!

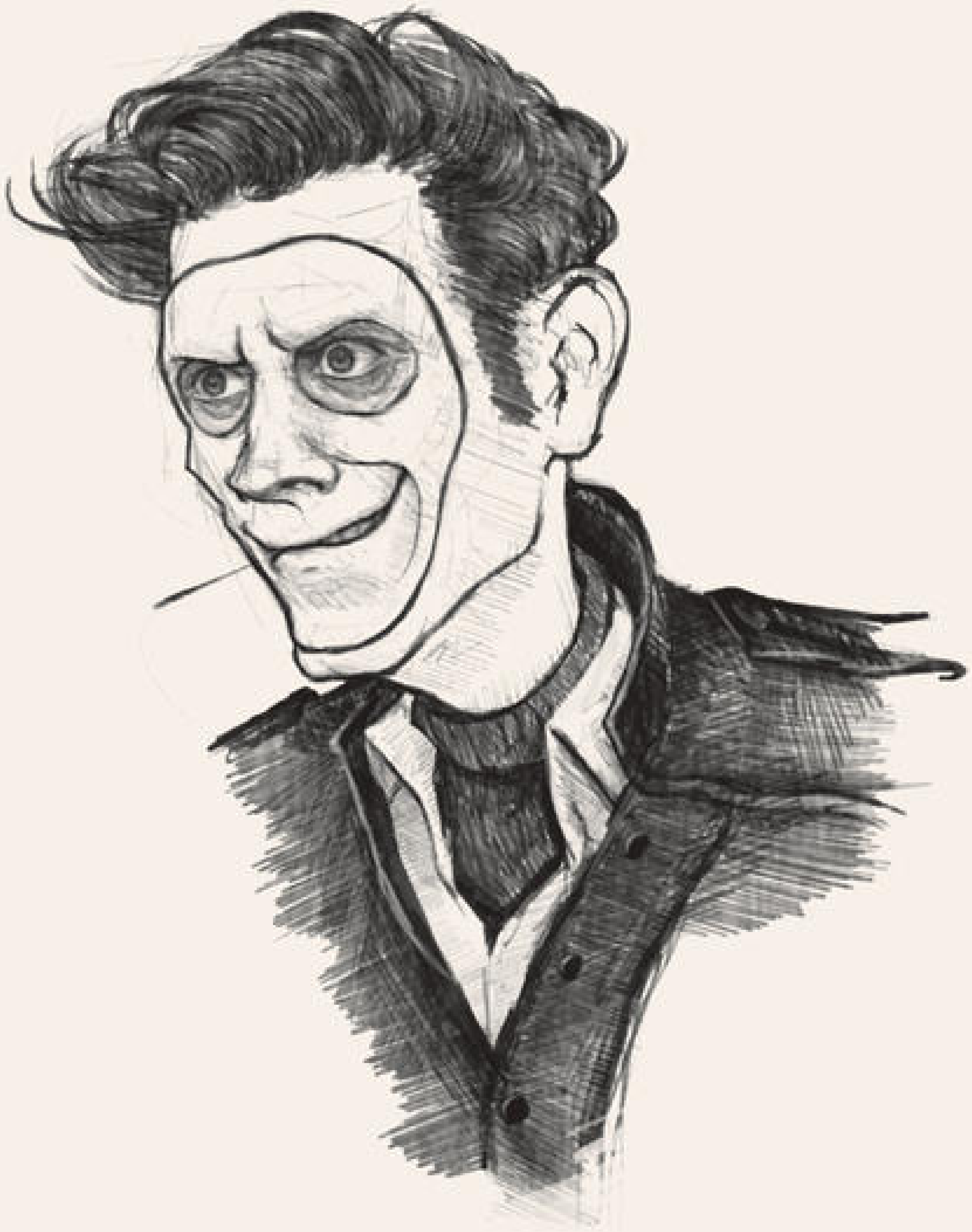
Ploughboys



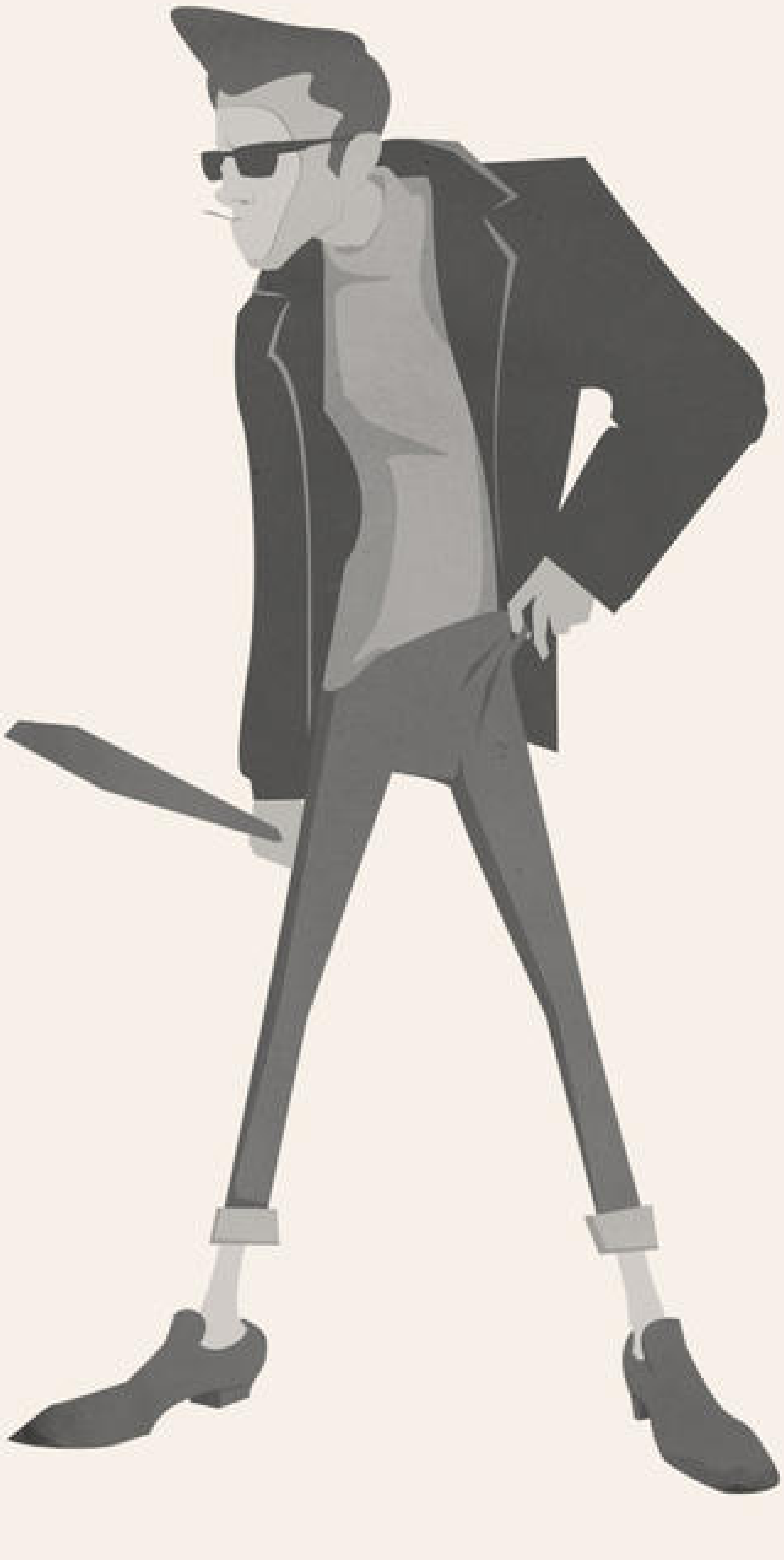
Character model by Tito Belgrave

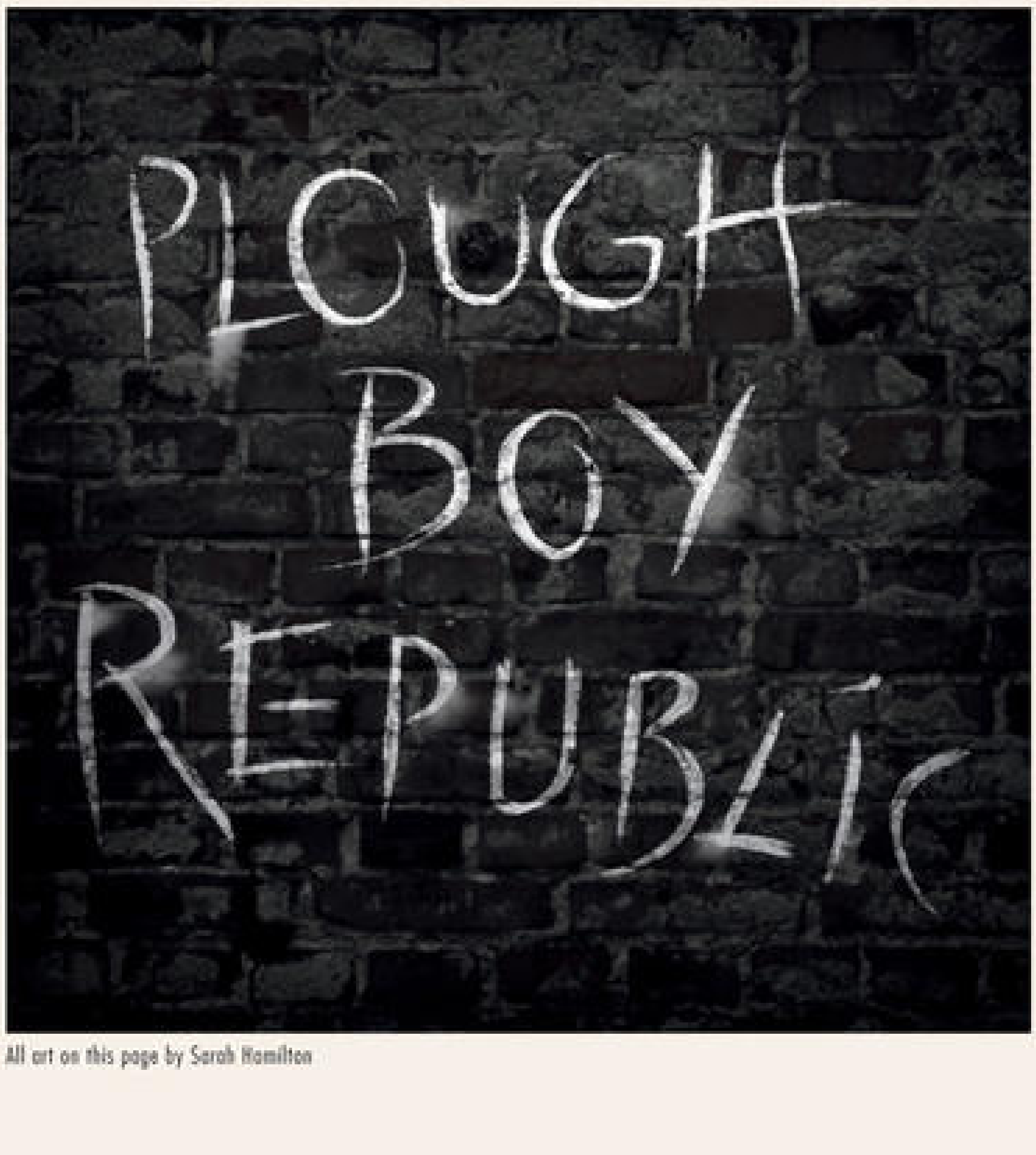


Whitney Clayton and Sarah Hamilton



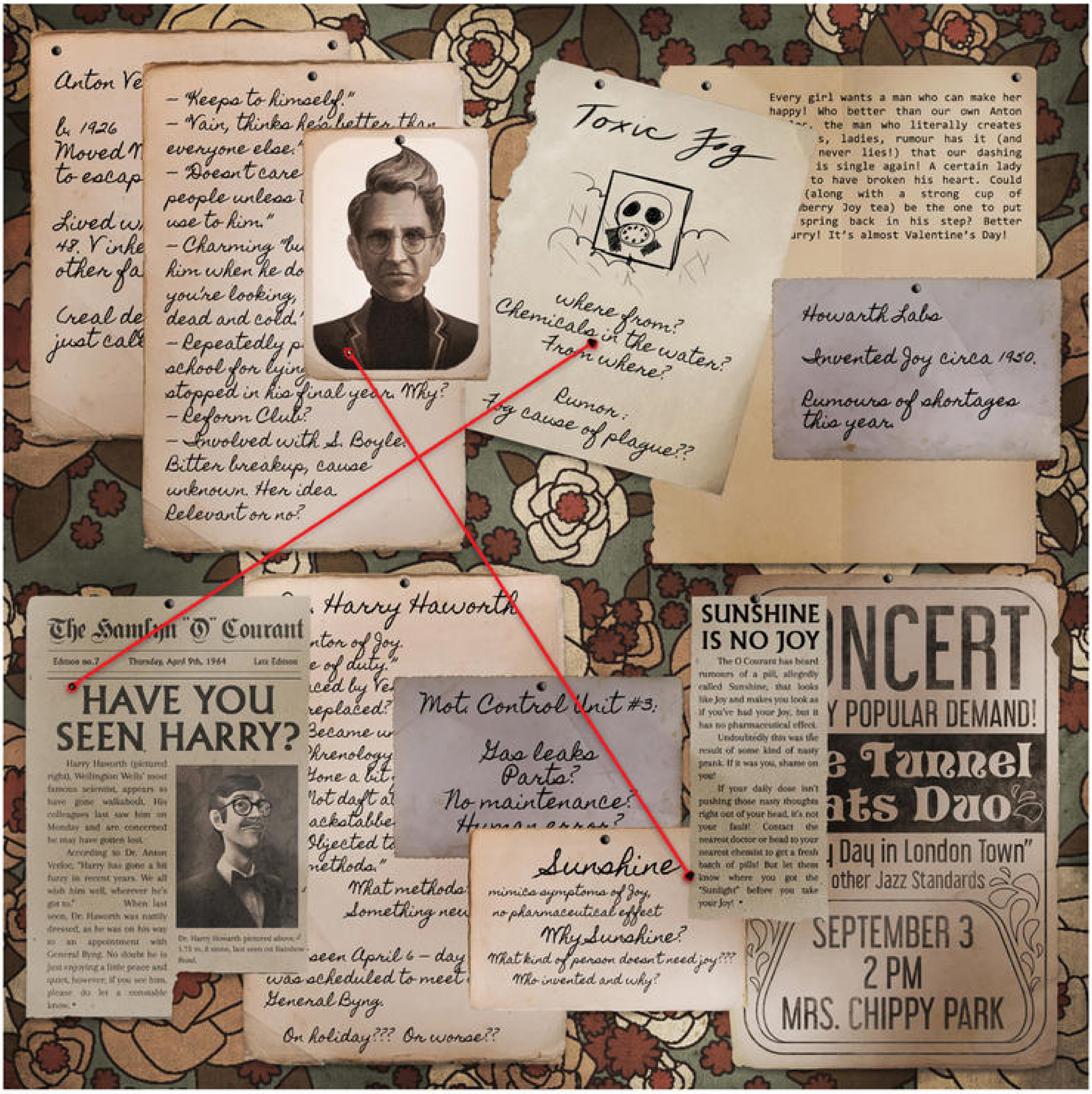
The Ploughboys are a gang of thugs who beat up weaker Wellies for fun. They were the perfect excuse to add the rockers and greasers of the 1960s to our world. They sport leather jackets, sunglasses, and pompadours, and they are the only characters in our game wearing jeans. Some even sport motorcycle helmets, though no one has a working motorcycle anymore.





All art on this page by Sarah Hamilton

Gemma Olsen's House

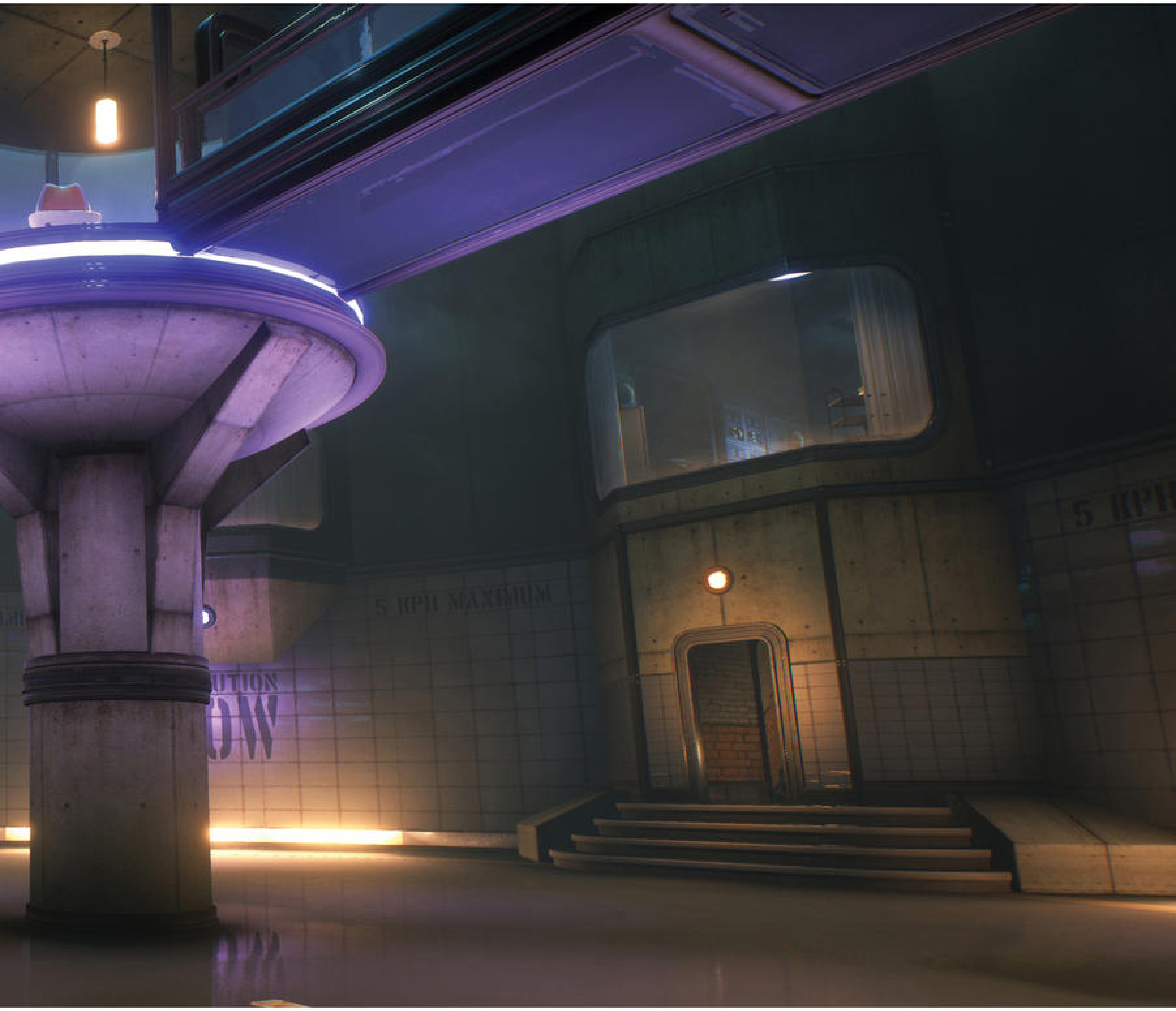

Anton Ve
b. 1926
Moved
to escap
Lived w
48. Vinke
other fa
Creal de
just cal
– "Keeps to himself."
– "Vain, thinks he's better than
everyone else."
– "Doesn't care
people unless
use to him."
– Charming "bu
him when he do
you're looking,
dead and cold."
– Repeatedly p
school for lying
stopped in his final year. Why?
– Reform Club?
– Involved with S. Boyle.
Bitter breakup, cause
unknown. Her idea
Relevant or no?
Toxic Fog
where from?
Chemicals in the water?
From where?
Rumor:
Fog cause of plague??
Every girl wants a man who can make her
happy! Who better than our own Anton
, the man who literally creates
s, ladies, rumour has it (and
never lies!) that our dashing
is single again! A certain lady
to have broken his heart. Could
(along with a strong cup of
berry Joy tea) be the one to put
spring back in his step? Better
urry! It's almost Valentine's Day!
Howarth Labs
Invented Joy circa 1950.
Rumours of shortages
this year.
The Hamlyn "O" Courant
Edition no.7
Thursday, April 9th, 1964
Late Edition
HAVE YOU
SEEN HARRY?
Harry Haworth (pictured right), Wellington Wells' most famous scientist, appears to have gone walkabout. His colleagues last saw him on Monday and are concerned he may have gotten lost.
According to Dr. Anton Verloc, "Harry has gone a bit fuzzy in recent years. We all wish him well, wherever he's got to." When last seen, Dr. Haworth was nattily dressed, as he was on his way to an appointment with General Byng. No doubt he is just enjoying a little peace and quiet, however, if you see him, please do let a constable know. •
Dr. Harry Howarth pictured above, 1.75 m, 8 stone, last seen on Rainbow Road.
. Harry Haworth
ntor of Joy.
e of duty."
ced by Ve
replaced?
Became u
Phrenology
Gone a bit
Not daft a
ackstabbe
Objected t
methods."
What methods
Something new
seen April 6 – day
was scheduled to meet
General Byng.
On holiday??? Or worse??
Mot. Control Unit #3:
Gas leaks
Parts?
No maintenance?
Human error?
Sunshine
mimics symptoms of Joy,
no pharmaceutical effect
Why Sunshine?
What kind of person doesn't need joy???
Who invented and why?
SUNSHINE
IS NO JOY
The O Courant has heard rumours of a pill, allegedly called Sunshine, that looks like Joy and makes you look as if you've had your Joy, but it has no pharmaceutical effect.
Undoubtedly this was the result of some kind of nasty prank. If it was you, shame on you!
If your daily dose isn't pushing those nasty thoughts right out of your head, it's not your fault! Contact the nearest doctor or head to your nearest chemist to get a fresh batch of pills! But let them know where you got the "Sunlight" before you take your Joy! •
NCERT
Y POPULAR DEMAND!
e Tunnel
ats Duo
Day in London Town"
other Jazz Standards
SEPTEMBER 3
2 PM
MRS. CHIPPY PARK

Sarah Hamilton

Reporter Gemma Olsen may have a crazy crime wall, but she isn't crazy—she's well on her way to solving the mysteries of Wellington Wells. Gemma's house conveys her two sides: an unassuming bachelorette who loves flowers, and a bad-ass detective. Her main rooms are in various shades of pinks and greens, while her work room is dark and smoky. To create the documents on her crime wall, we needed to find a balance of size, spacing, and fonts. To create the sense that Gemma had been gathering clues from many sources, some of the papers have "torn" edges, and some are more yellowed than others.

All art on this page by Marc-André Voyer

USE CAUTION
SLOW
5 KPH MAXIMU
5 KPH MAX
JUBILATOR

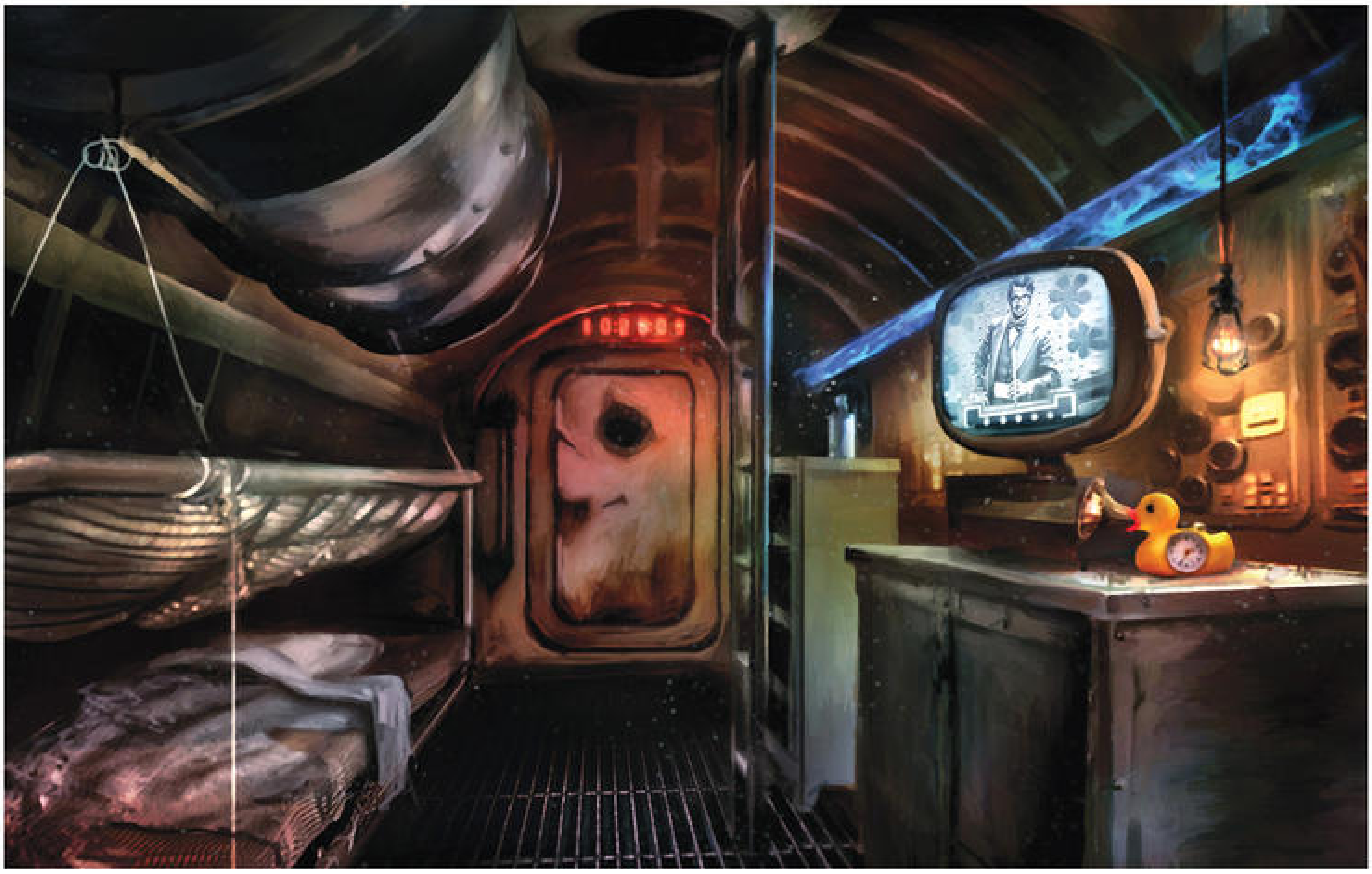


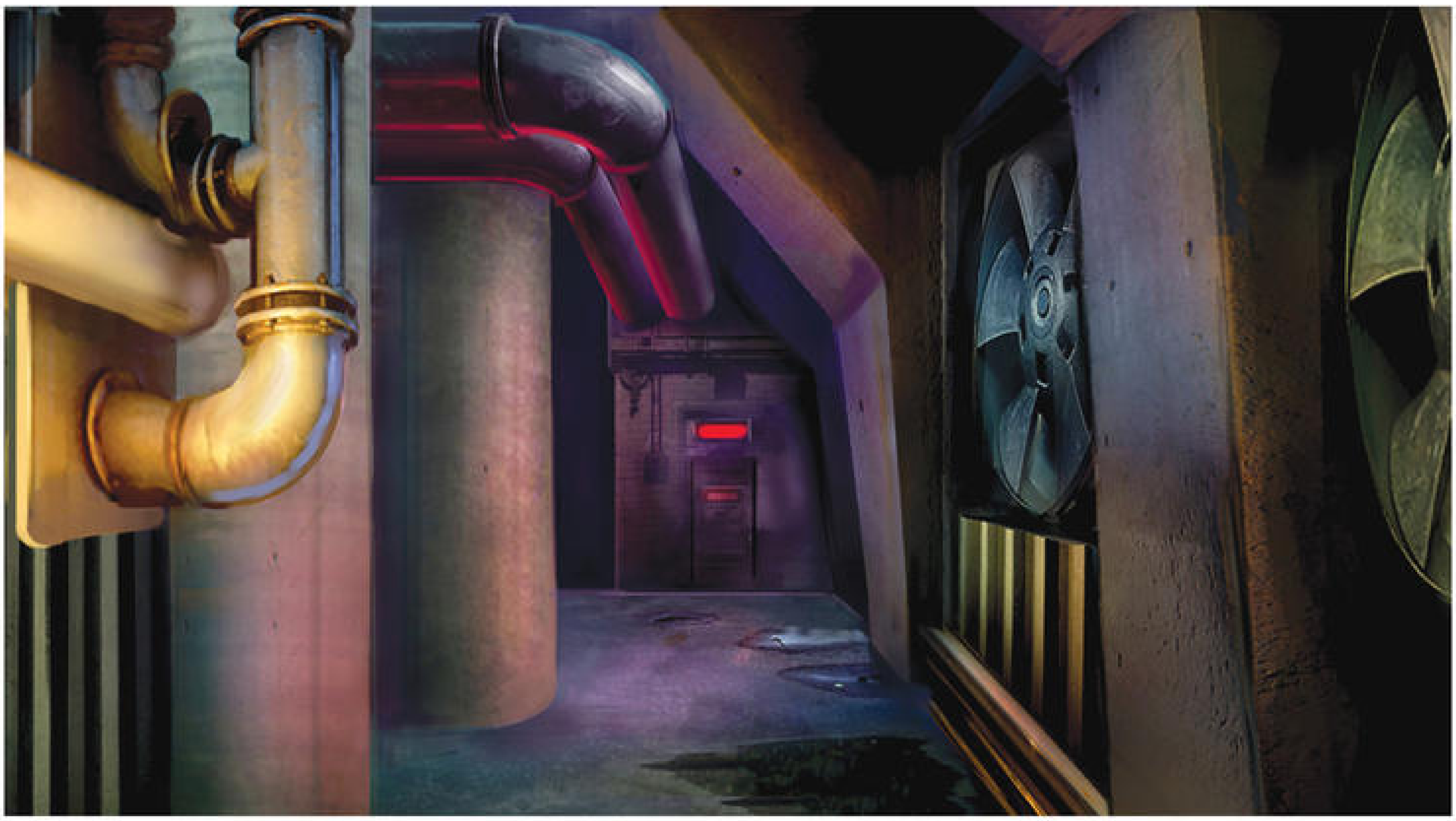
Environment by Guillaume Mardaga

Undergrounds

Wellington Wells has a complex network of underground tunnels and factories. The old subway system — the Wellington "Under" — hasn't functioned since the war. But when Wellies discovered a new fuel, Motilene (resublimated thiomotilene), they used the train tunnels for Motilene pipelines. Underground, you can also find the maintenance facility for the bizarrely tea-kettle-shaped Jubilators, and see the mines where Wellies delve for their Motilene. Inspired by the look of the movie *Brazil*, the Undergrounds are where Wellies keep the town's infrastructure running. Many of the Undergrounds, however, show signs of industrial accidents and general incompetence. Their disarray is an indication that Wellington Wells is falling apart. The Undergrounds are also how our heroes can "fast travel" safely from island to island, without fussing with bridge gates, plague Wastrels, or Bobbies.

Shelters





All art on this page by Whitney Clayton

Home Sweet Home! We designed the underground shelters to be places where you can safely sleep and plot your survival. Train engineers and workers used to live down here—they drew chalk pictures of sunshine and flowers to help them cope with the endless darkness. The fact that so many of these spaces are abandoned tells you that Wellington Wells is not functioning properly anymore. We needed to make these dark, dingy, industrial spaces feel safe and homey, so we cozied up the lighting, particularly near the beds.

Keep Your Eyes on the Job!

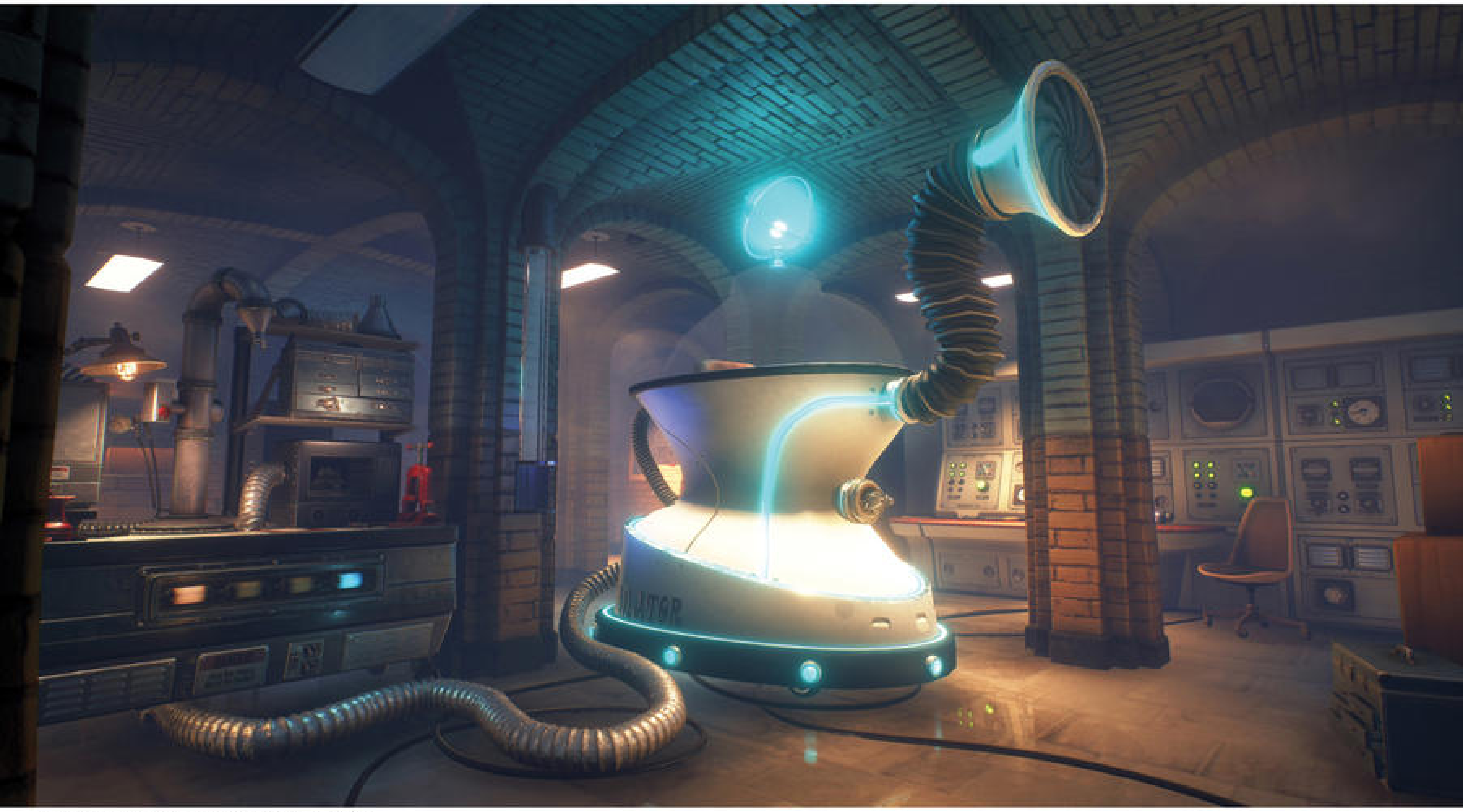
Guillaume Mardoga

Limit Joy to ONCE per hour!

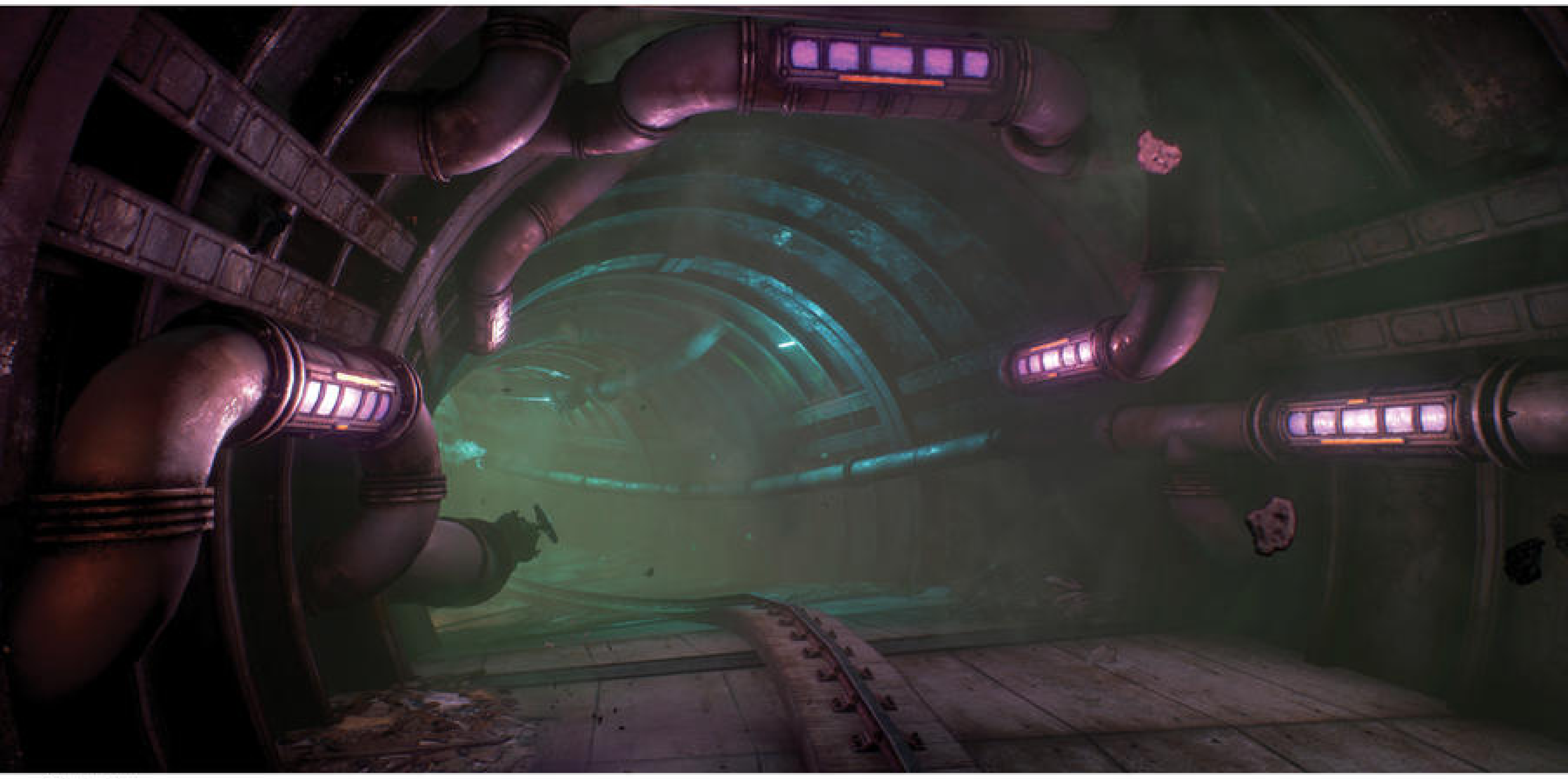
Emmanuel Lauzon

Guillaume Mardoga

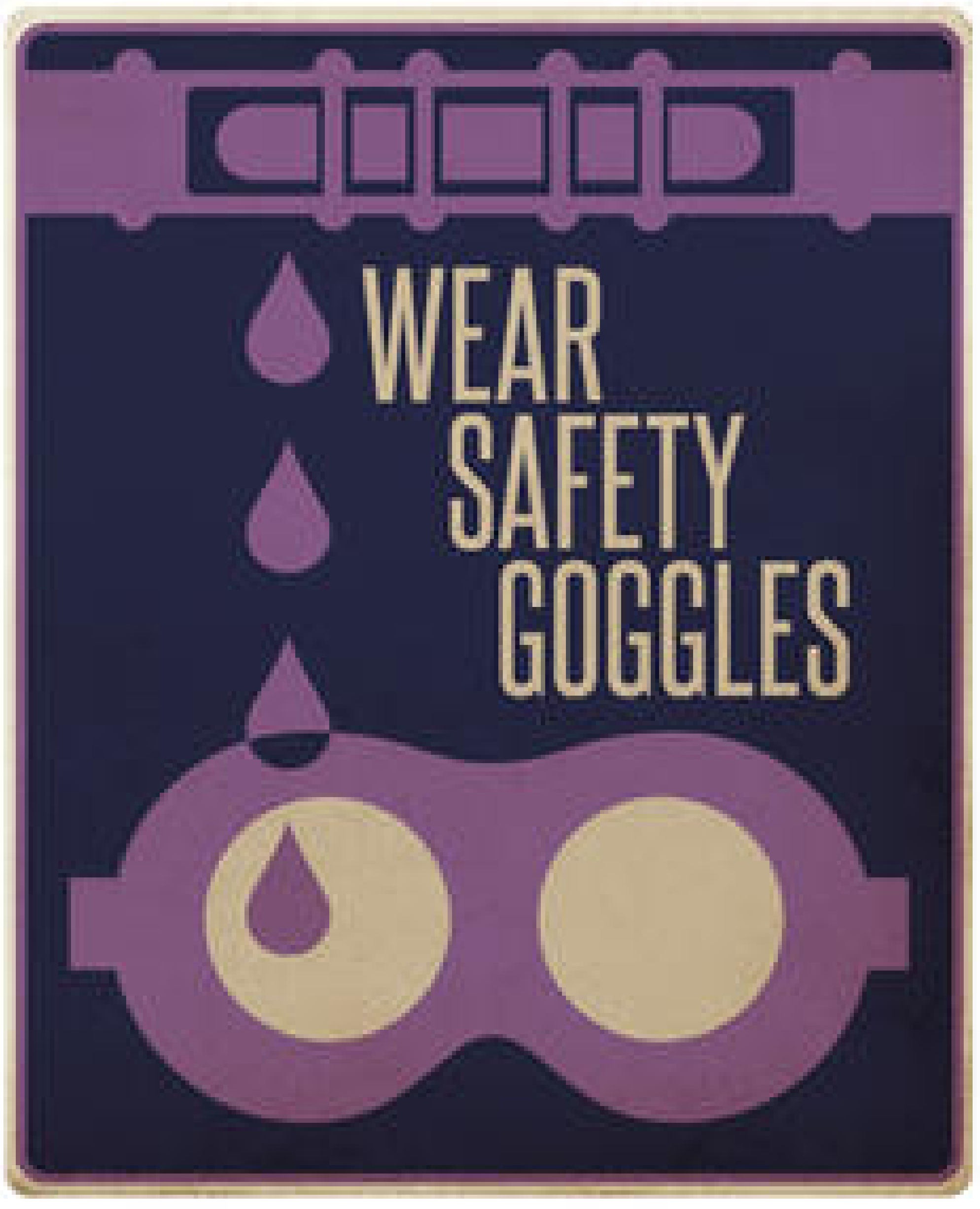
Electrical Maintenance Undergrounds

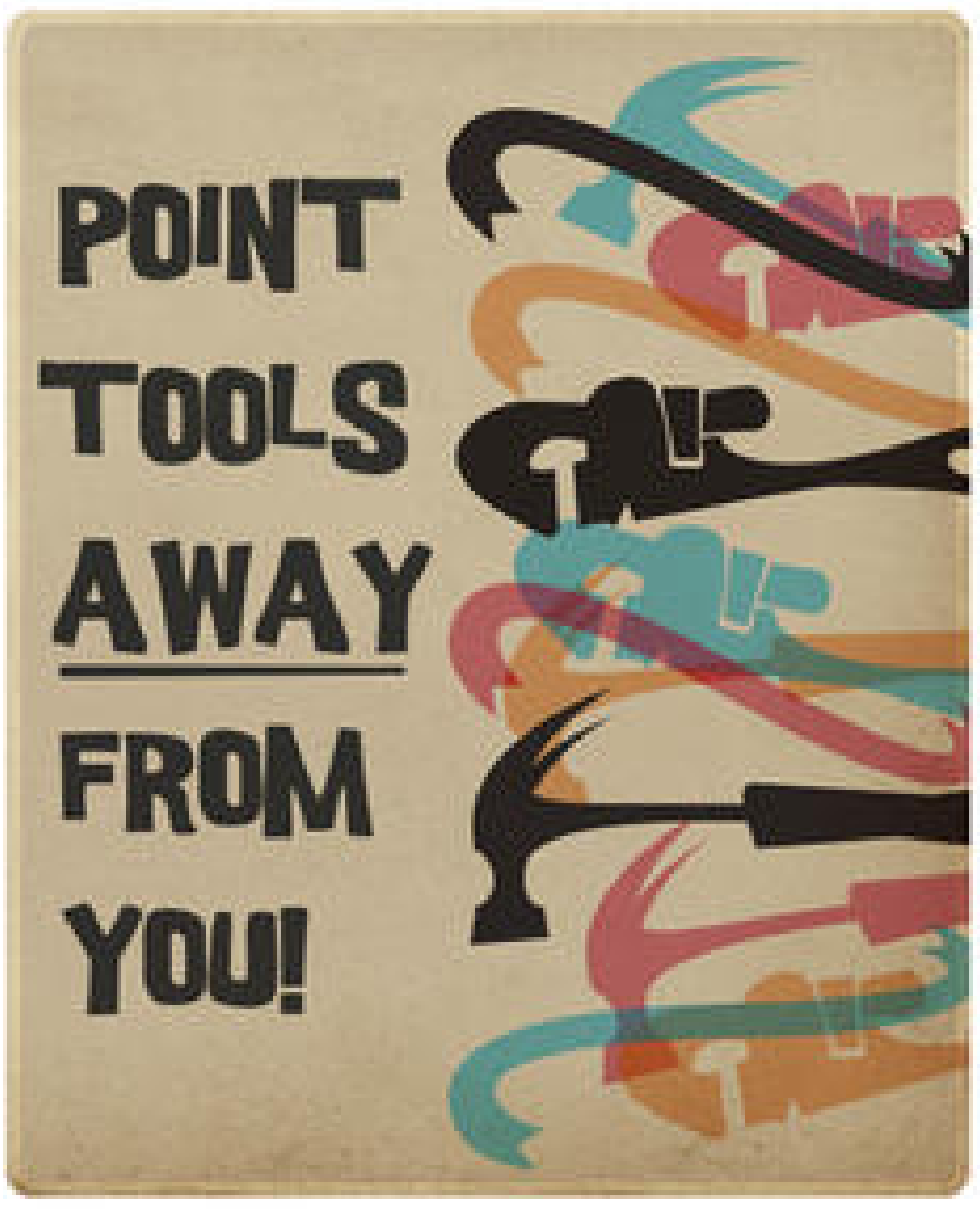


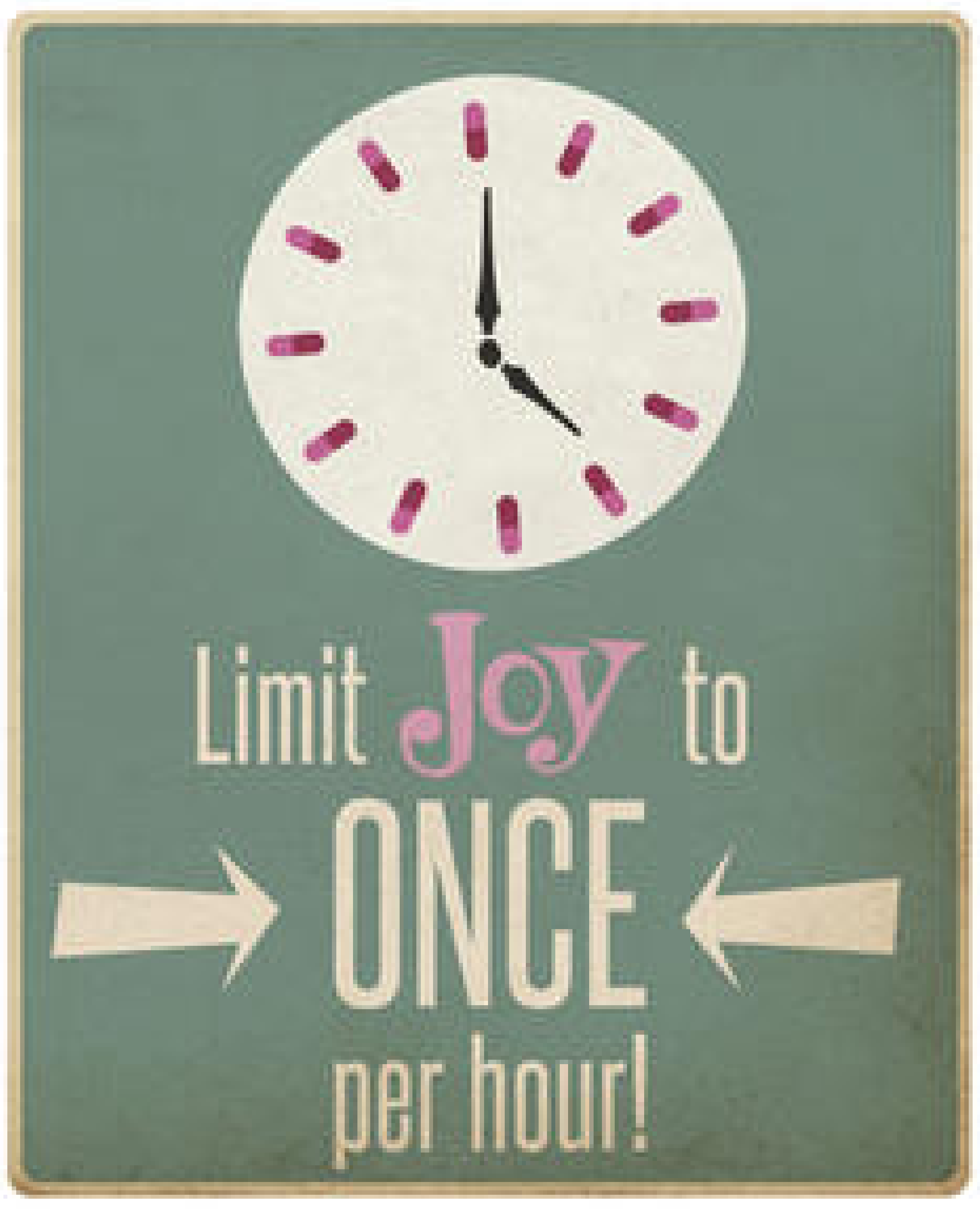
Level art by Guillaume Mardaga, "Jubilator" model by Warren Marshall

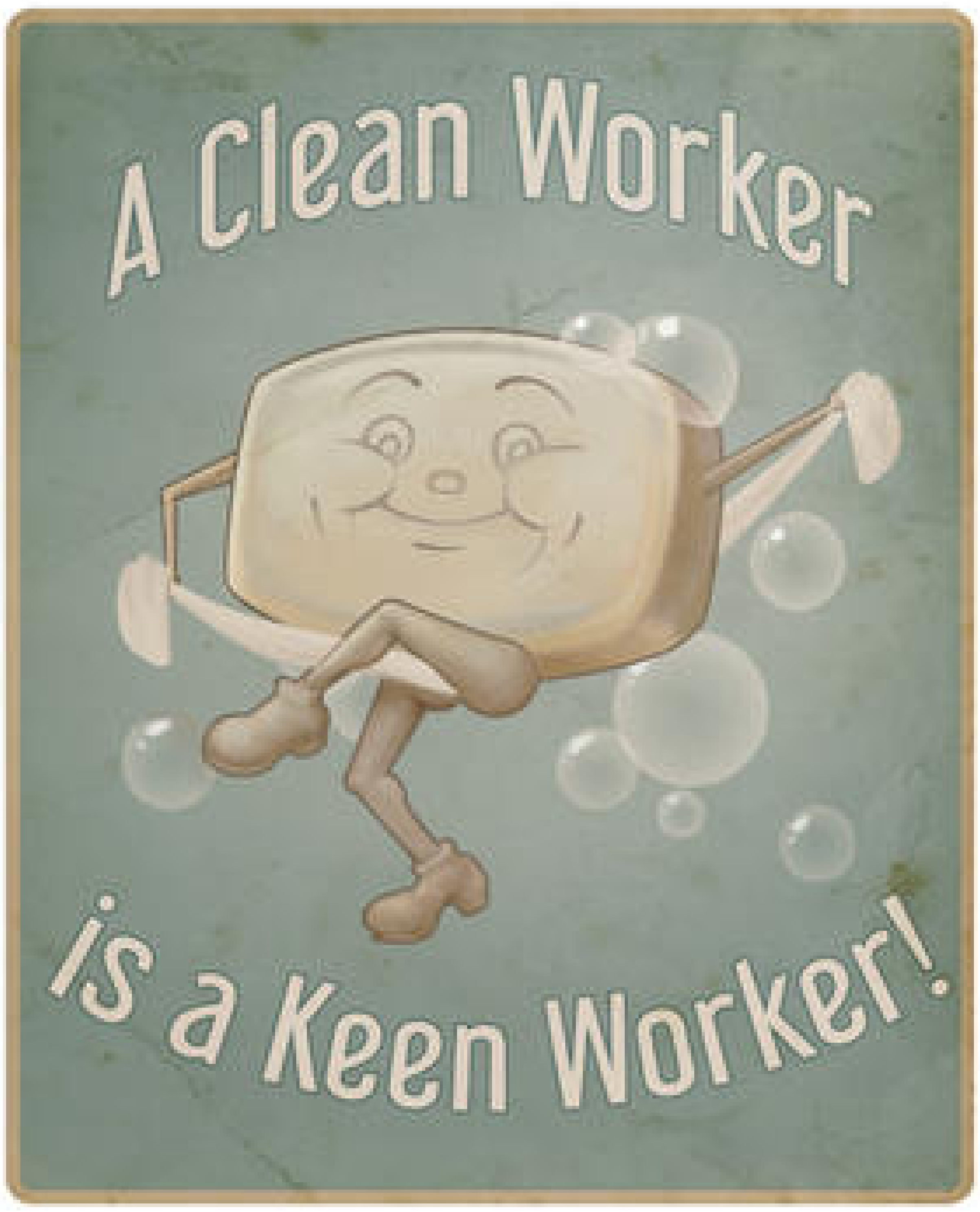


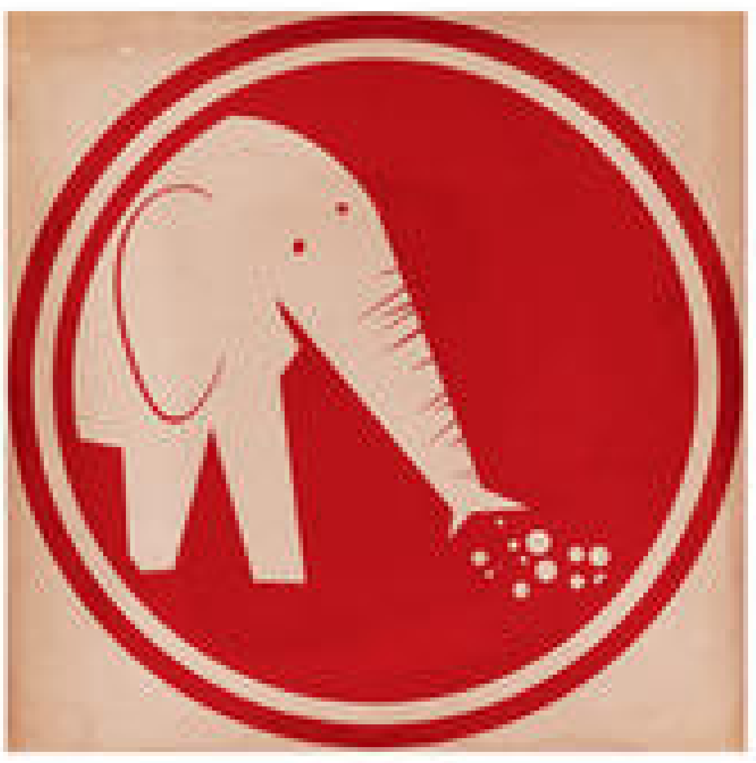
Guillaume Mardaga

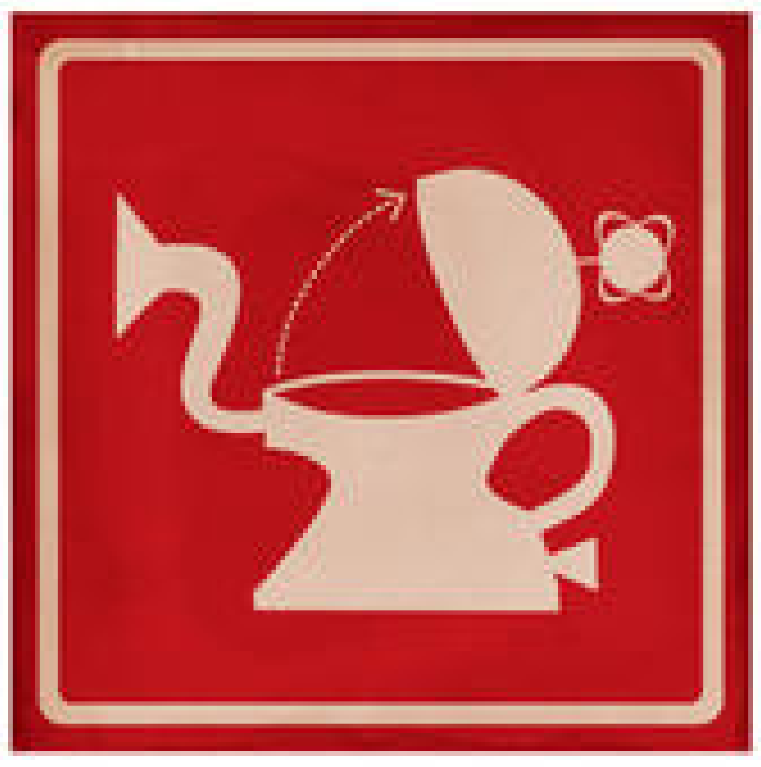

WEAR
SAFETY
GOGGLES

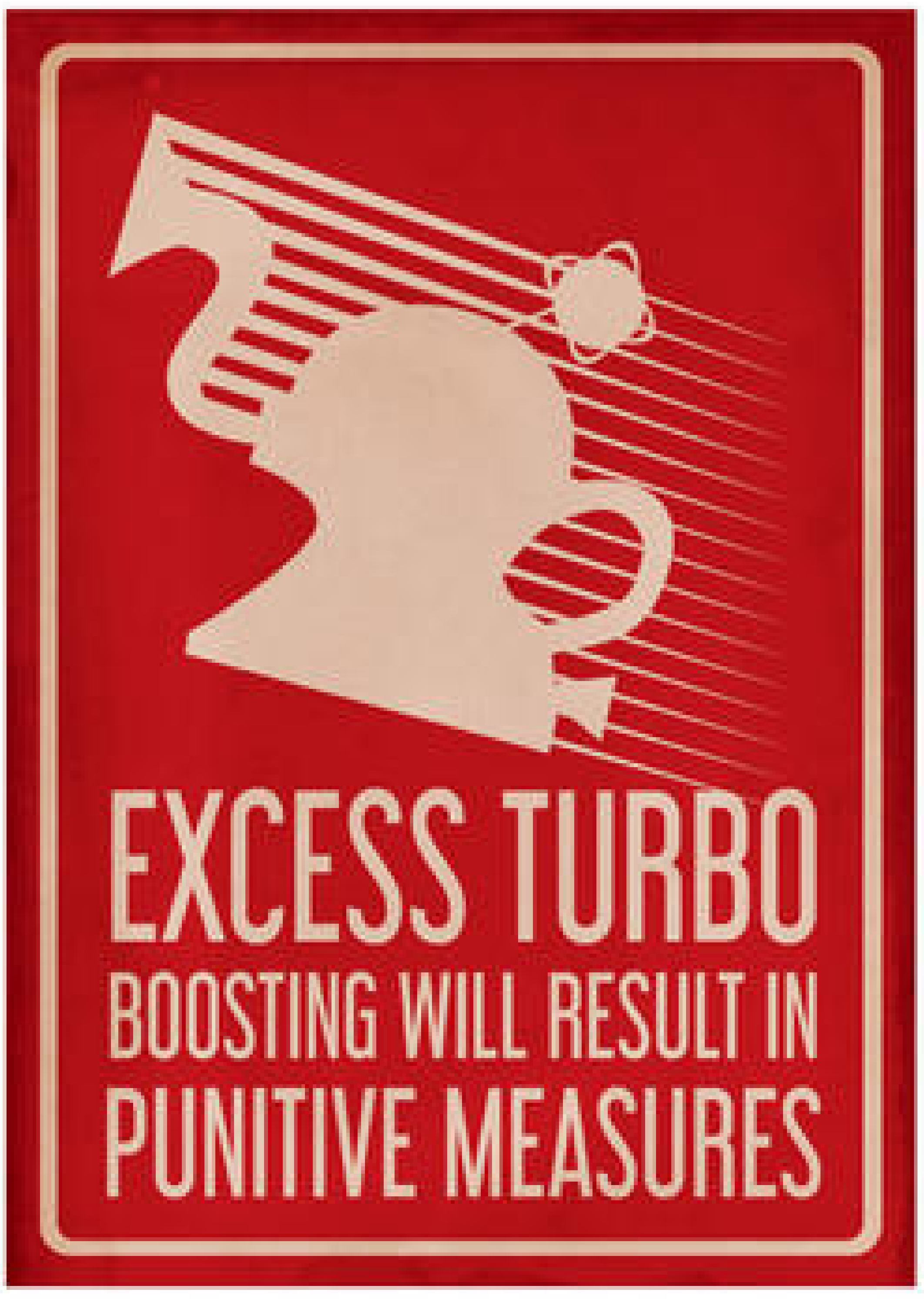

POINT
TOOLS
AWAY
FROM
YOU!

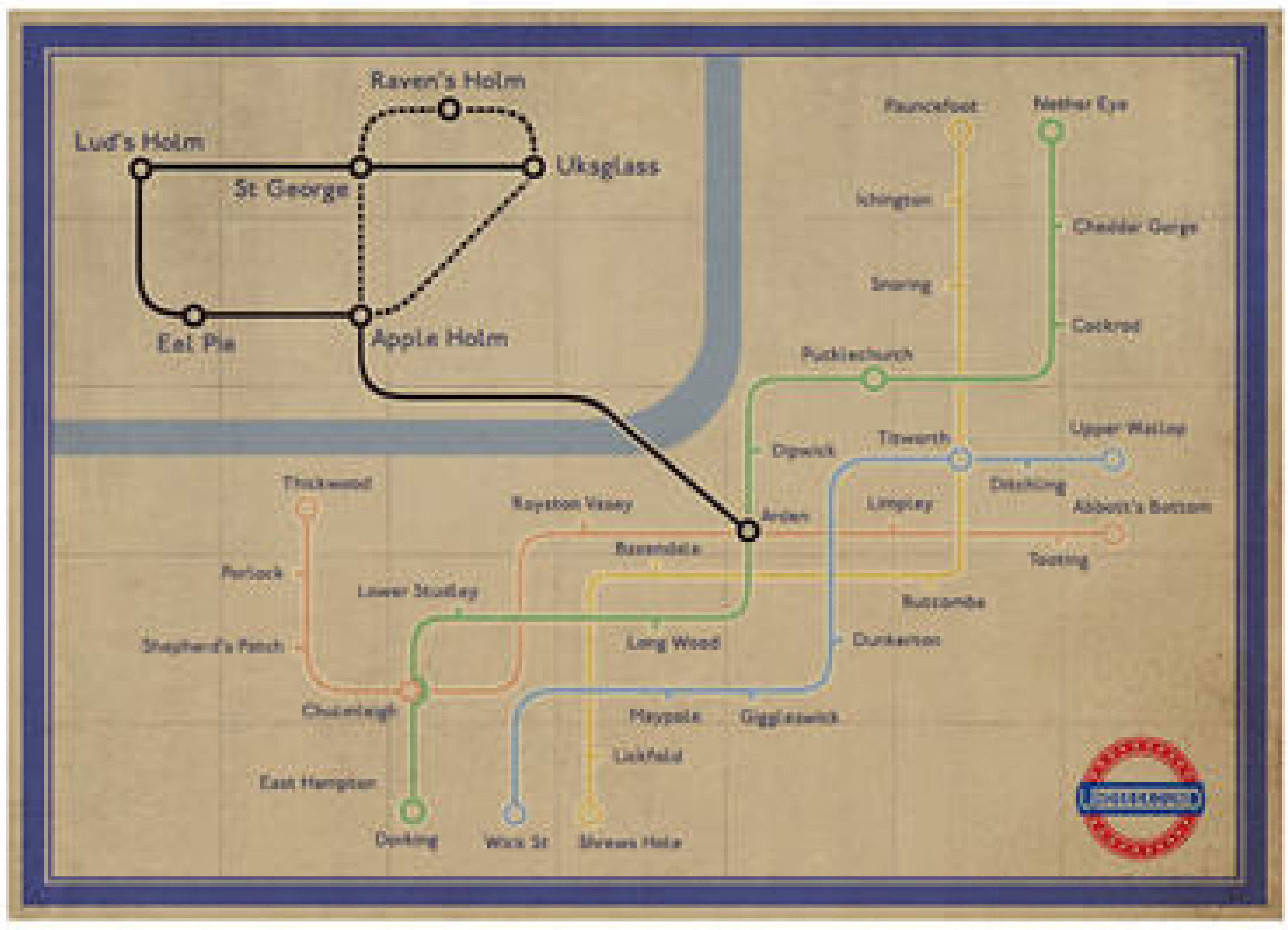

Limit Joy to
ONCE
per hour!

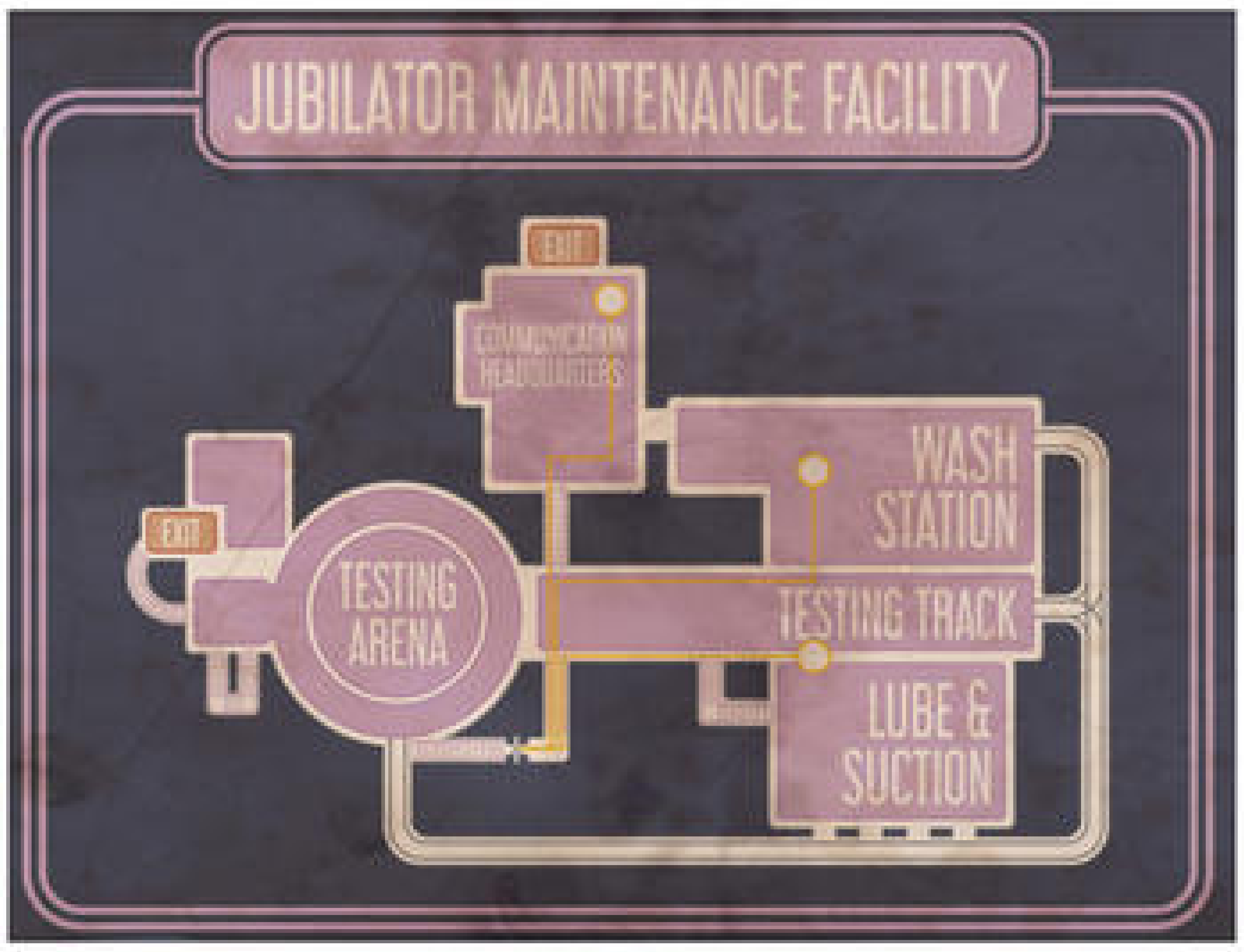

A Clean Worker
is a Keen Worker!






EXCESS TURBO
BOOSTING WILL RESULT IN
PUNITIVE MEASURES


Raven's Holm
Lud's Holm
St George
Uksglass
Eel Pie
Apple Holm
Pauncefoot
Nether Eye
Ichington
Cheddar Gorge
Snoring
Cockrod
Pucklechurch
Dipwick
Titworth
Upper Wallop
Ditchling
Abbott's Bottom
Thickwood
Royston Vasey
Arden
Limpley
Baxendale
Tooting
Porlock
Lower Studley
Buscombe
Shepherd's Patch
Long Wood
Dunkerton
Chulmleigh
Maypole
Giggleswick
Lickfold
East Hampton
Dorking
Wick St
Shrews Hole

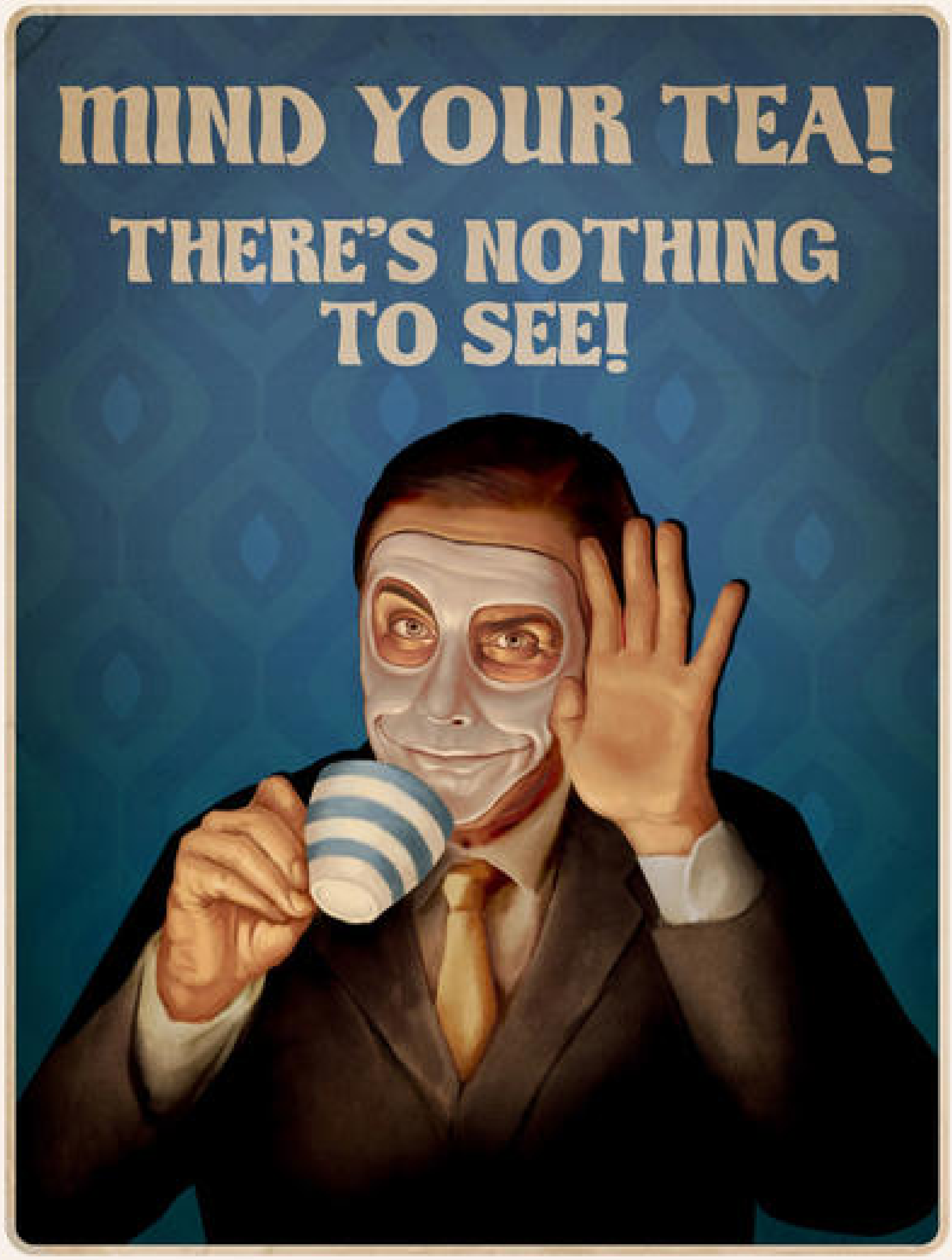

JUBILATOR MAINTENANCE FACILITY
EXIT
COMMUNICATION HEADQUARTERS
EXIT
WASH STATION
TESTING ARENA
TESTING TRACK
LUBE & SUCTION

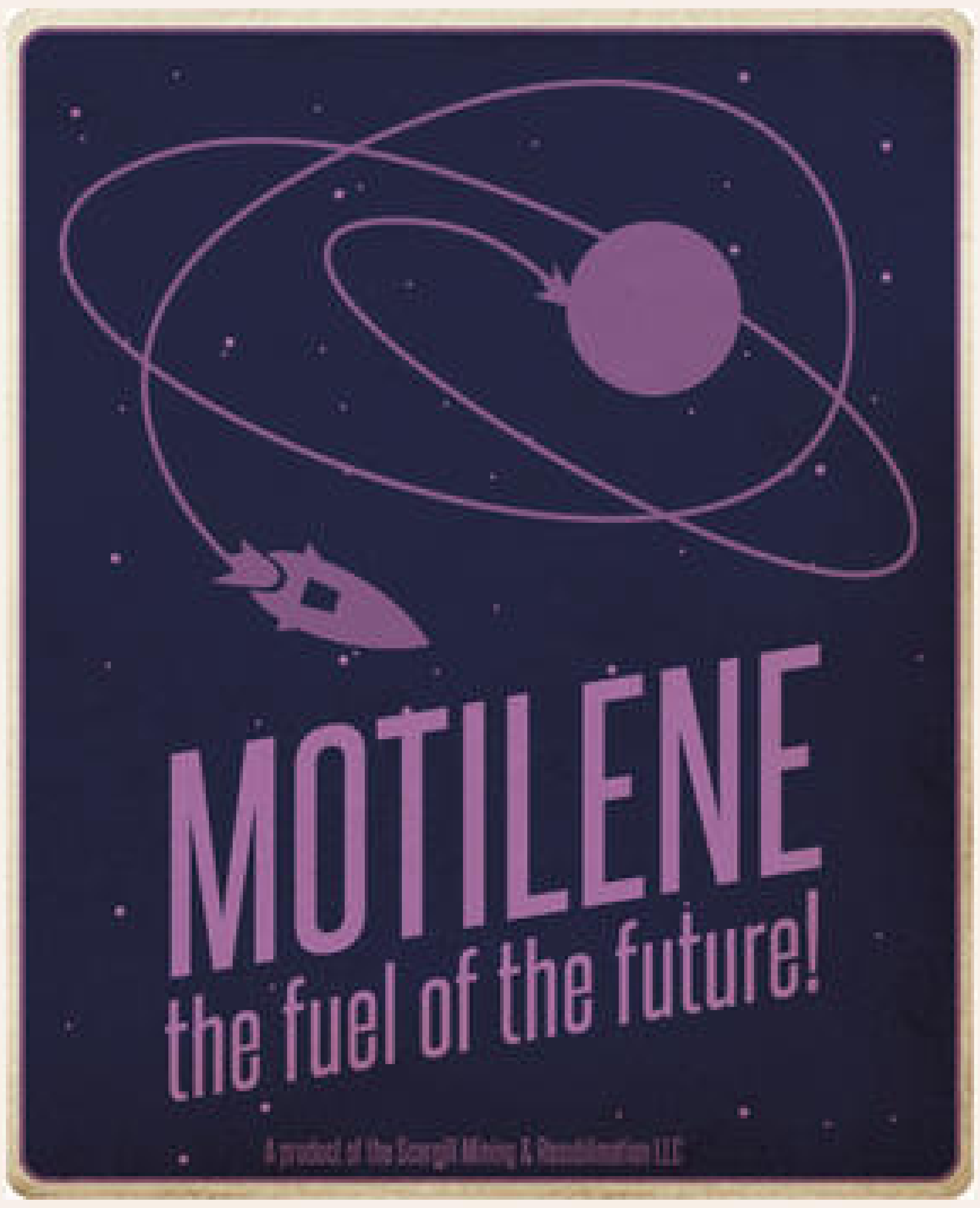
All art on this page by Sarah Hamilton

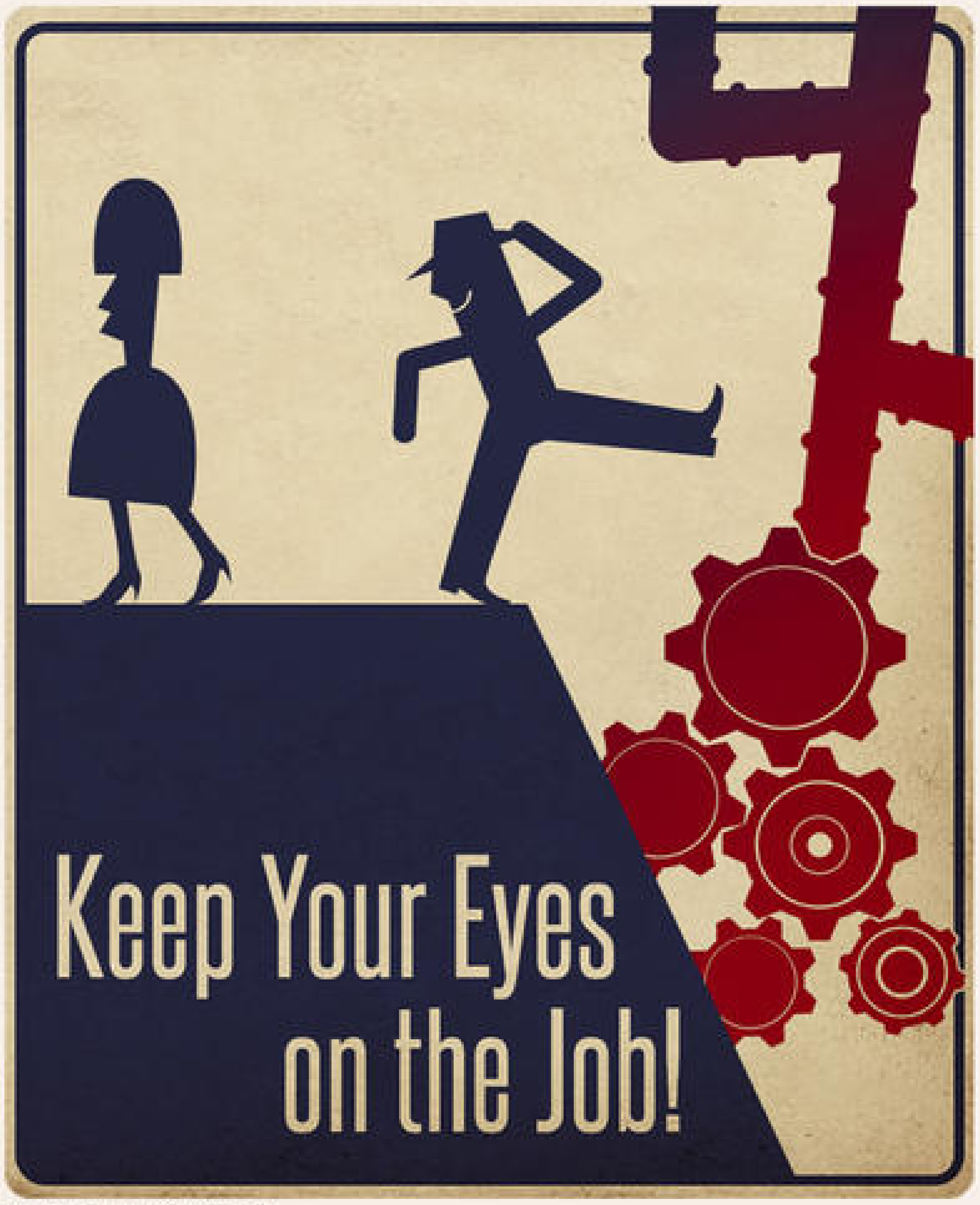
Motilene Mines

KEEP KEEN
FOR
MOTILENE!

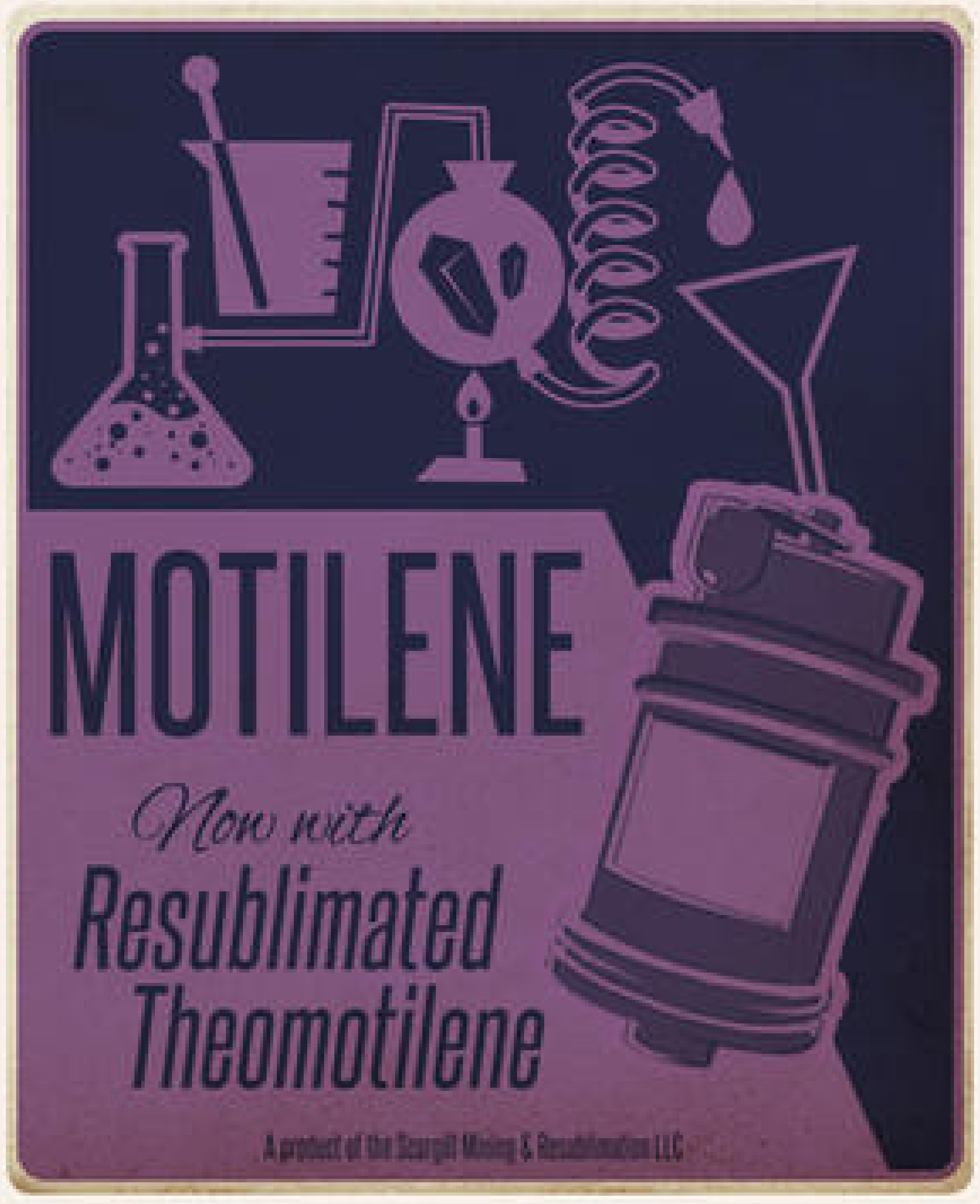
All art on this page by Guillaume Mardaga


MIND YOUR TEA!
THERE'S NOTHING TO SEE!

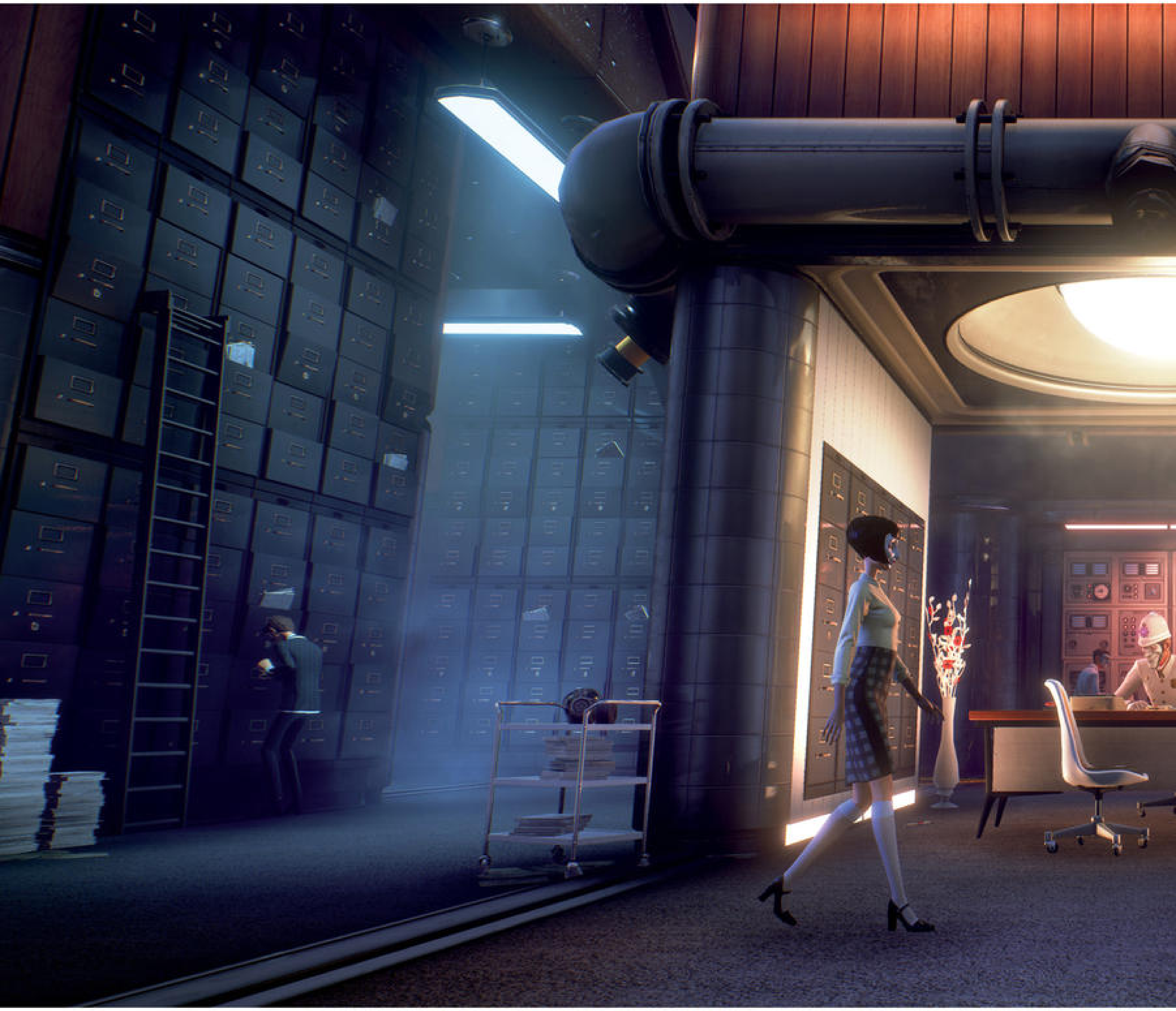

MOTILENE
the fuel of the future!
A product of the Scargill Mining & Resublimation LLC


Keep Your Eyes
on the Job!

All art on this page by Sarah Hamilton


MOTILENE
Now with
Resublimated
Theomotilene
A product of the Scargill Mining & Resublimation LLC

Although Wellington Wells is out of resources, they do have Motilene. Every speculative fiction game needs its own magic fuel, right? Resublimated thiomotilene powers everything in Wellington Wells. We thought it would be interesting to explore an alternate fuel system, so Motilene is a resource that is both harvested and processed. The raw form became giant purple crystals mined deep below the Parade District. But mining Motilene is risky, especially if you delve greedily and too deep, leading to one of the more tense sequences in the game.



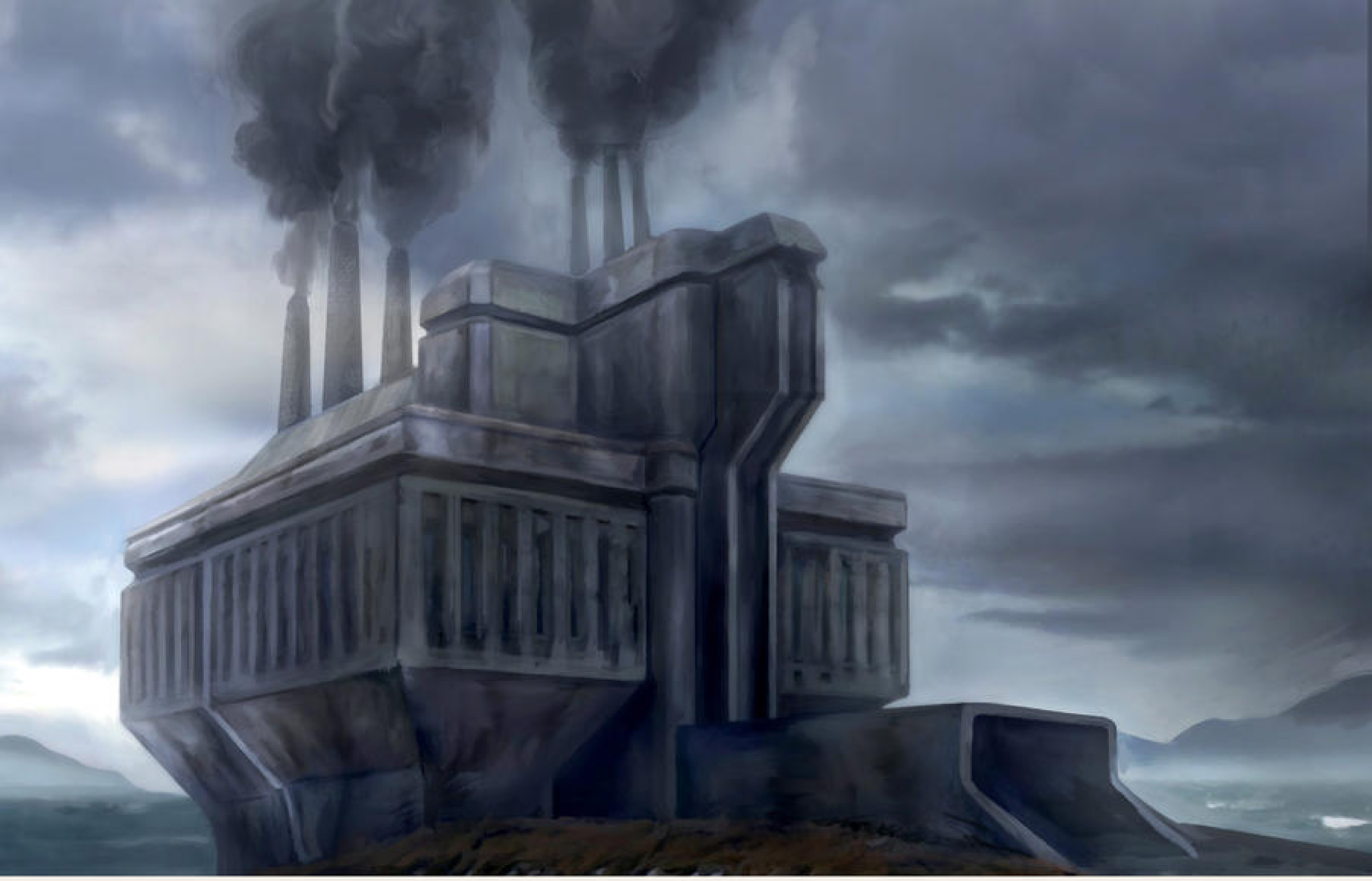
Emmanuel Lauzon

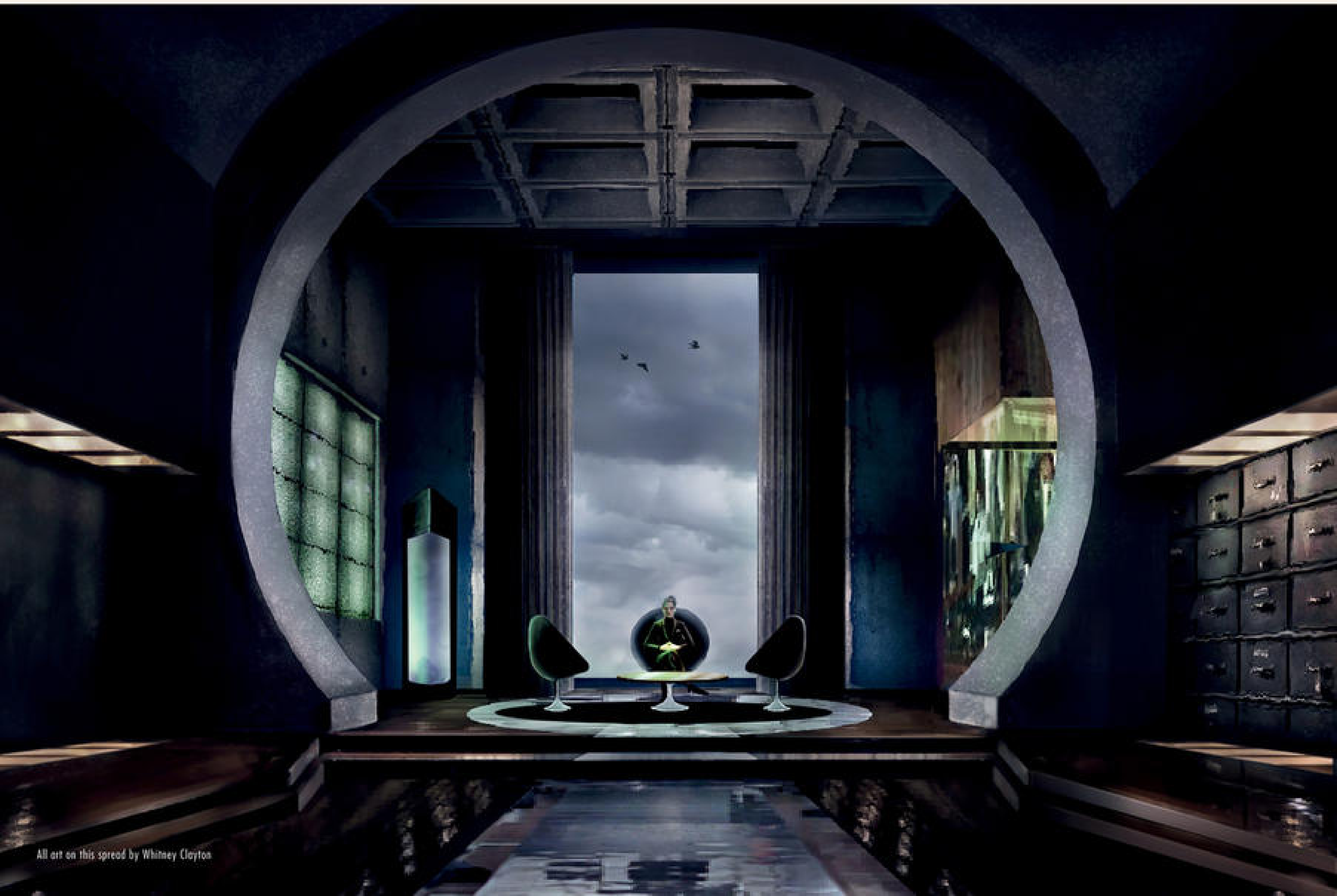
Haworth Labs

Haworth Labs is one of the most important locations of the game; it is the source of all Joy in Wellington Wells. It's a giant, Brutalist, industrial monstrosity looming on the horizon as it puffs toxic clouds and flushes toxic waste into the water. Clearly, The Village was willing to invest huge resources in the place that creates their happiness.

The lab may have started as a stodgy institute studying 19th-century phrenology (the discredited notion that the shape of your head determines your personality), but after the "Victory," the Executive Committee urged the institute's director, Harry Haworth, to find a pharmaceutical cure for the Wellies' melancholia.

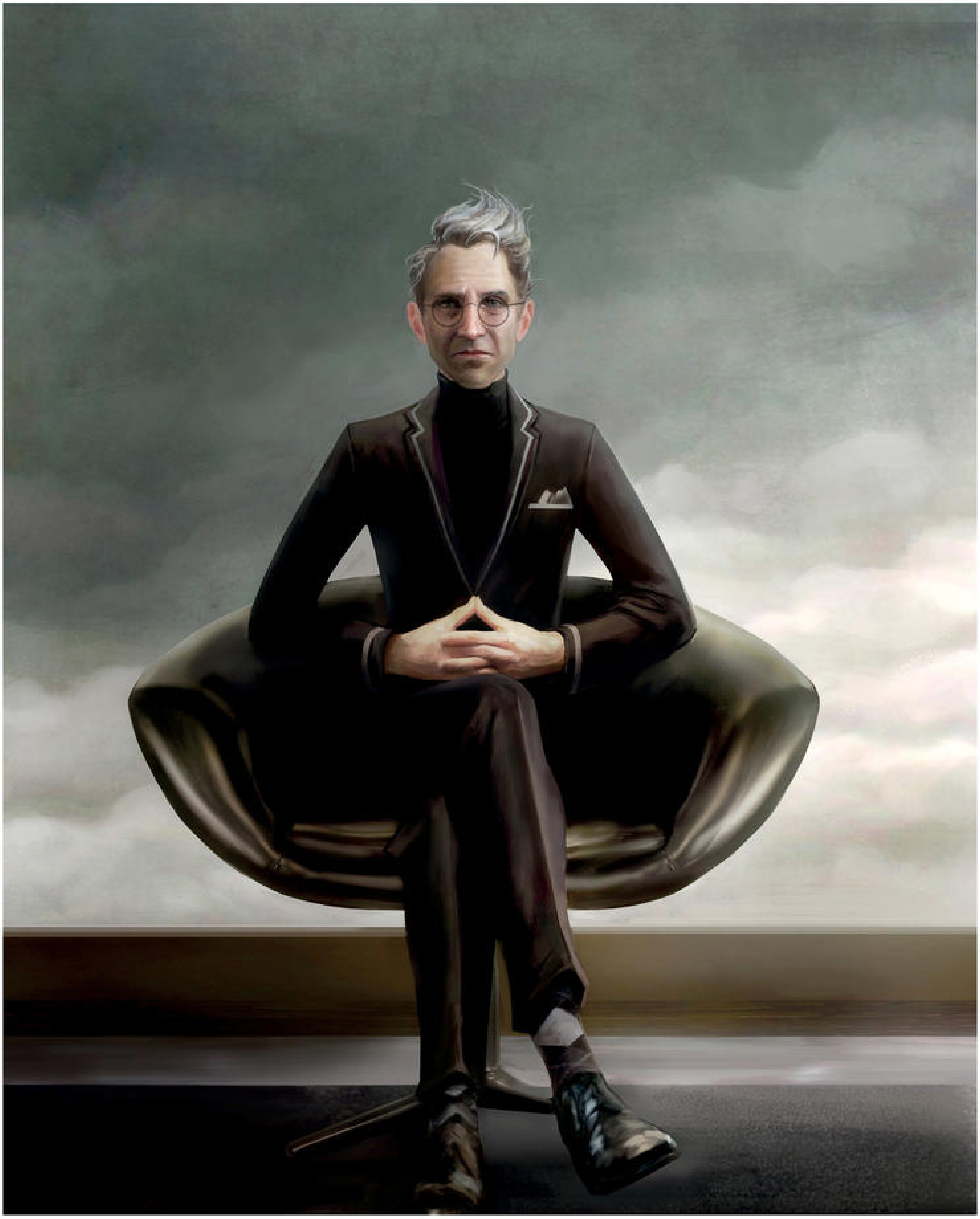
Emmanuel Lauzon



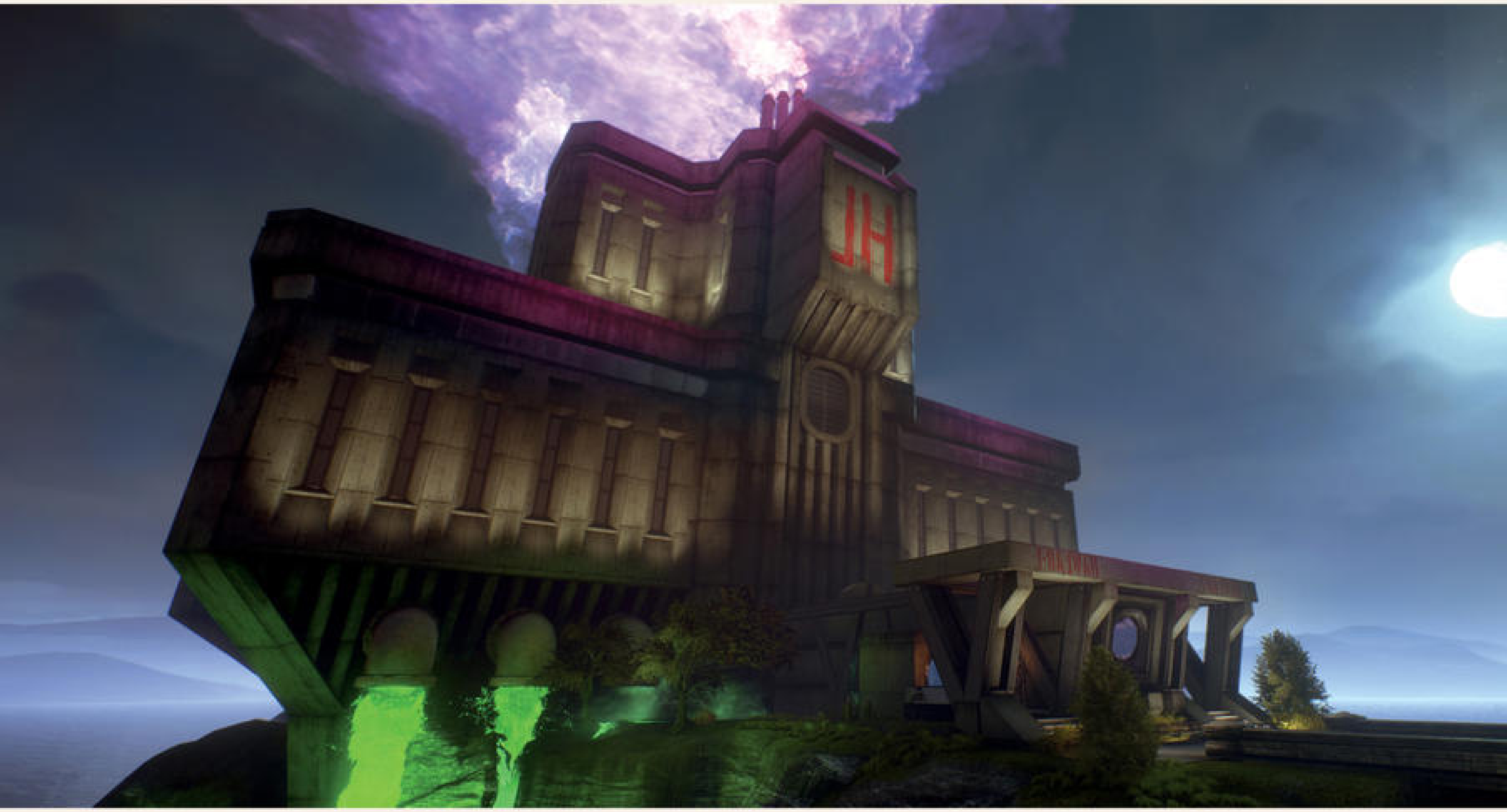


All art on this spread by Whitney Clayton

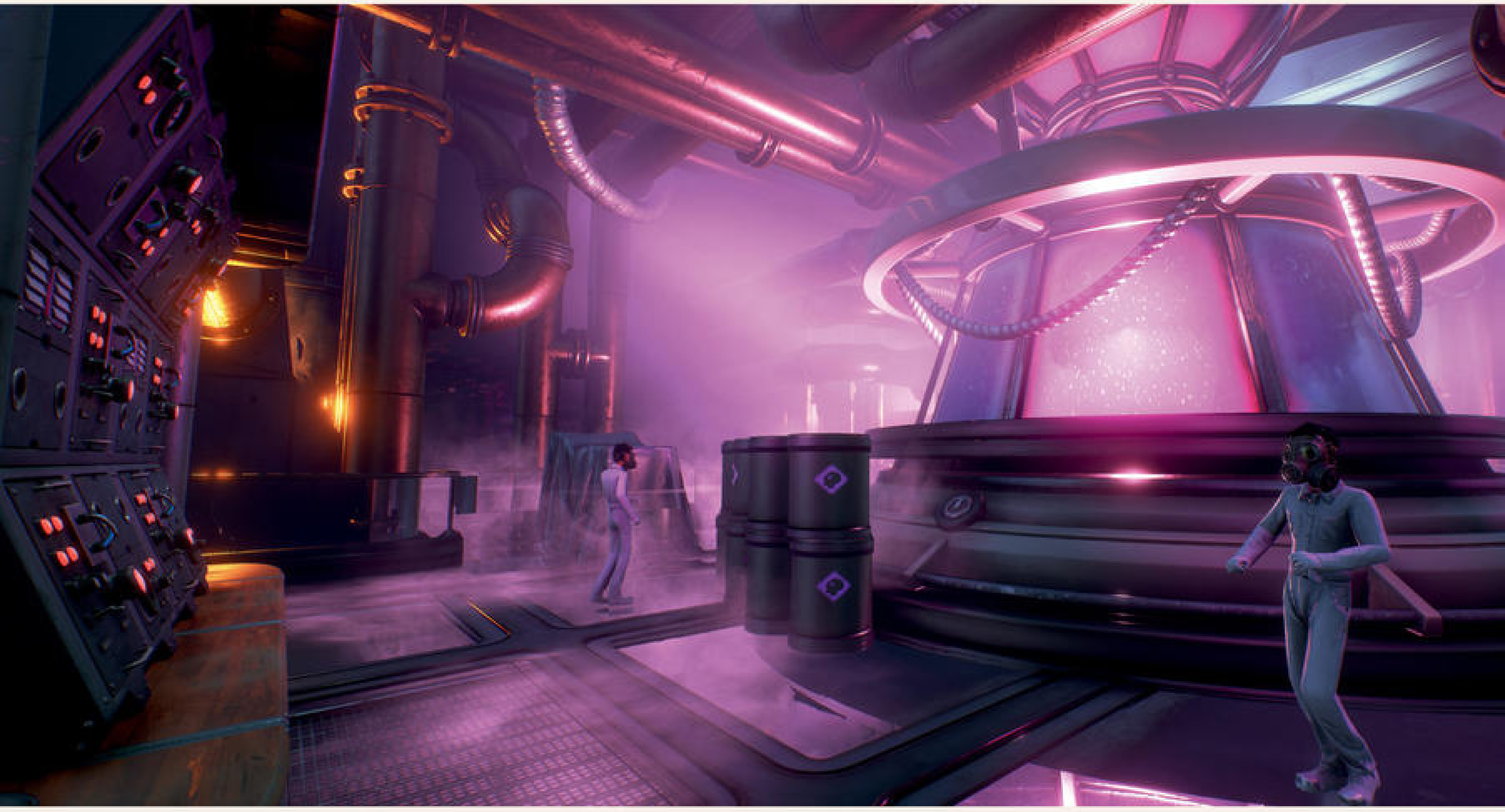
Dr. Verloc



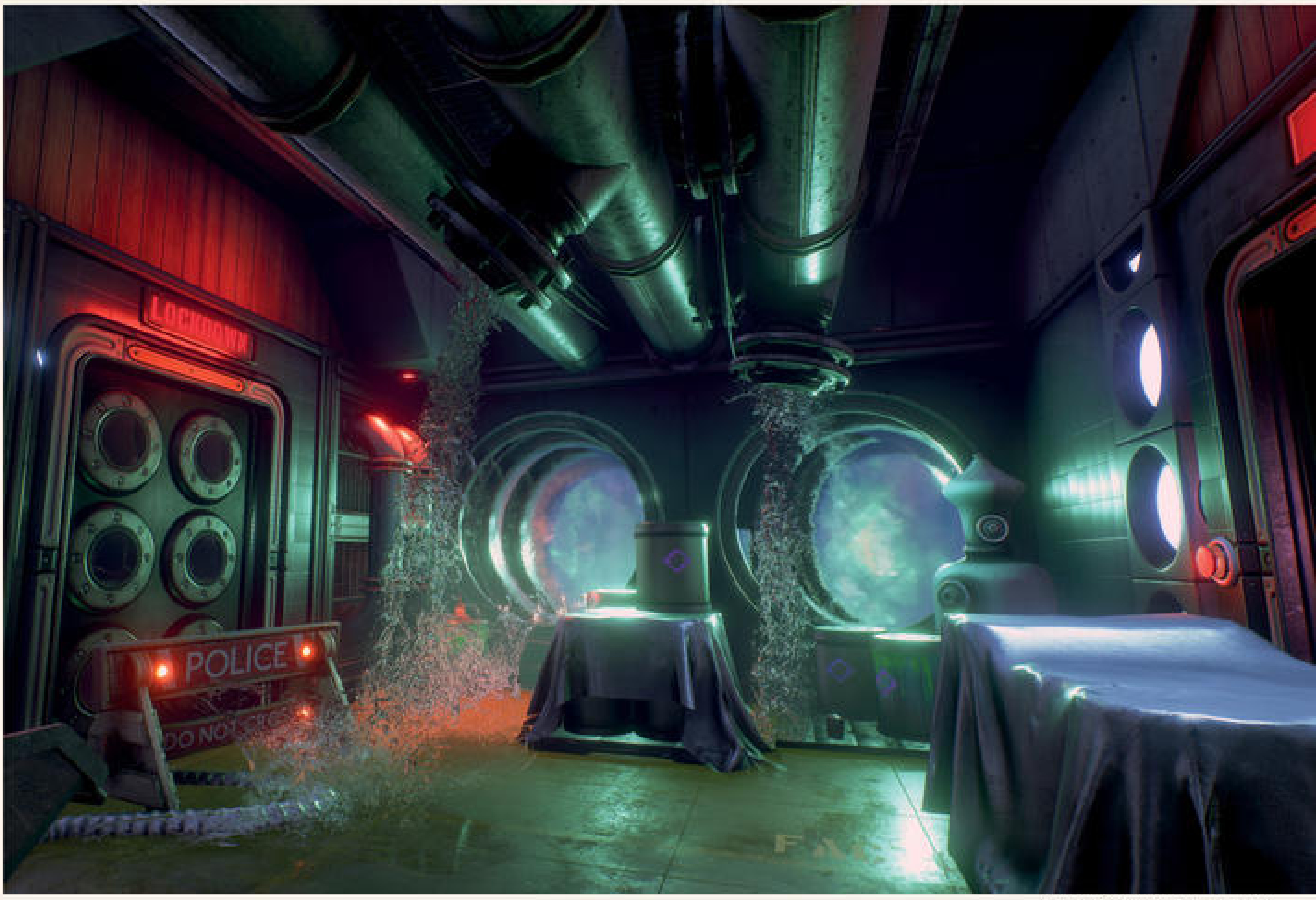
An enigmatic character at the heart of Wellington Wells' mysteries, Dr. Anton Verloc was inspired by Peter Sellers in *Dr. Strangelove* and by assorted *Bond* villains. He is unconcerned about the human costs of his research. For story reasons, we needed Verloc to be attractive, which is why he sports such an arty, mad-scientist hairdo and slick, black attire.



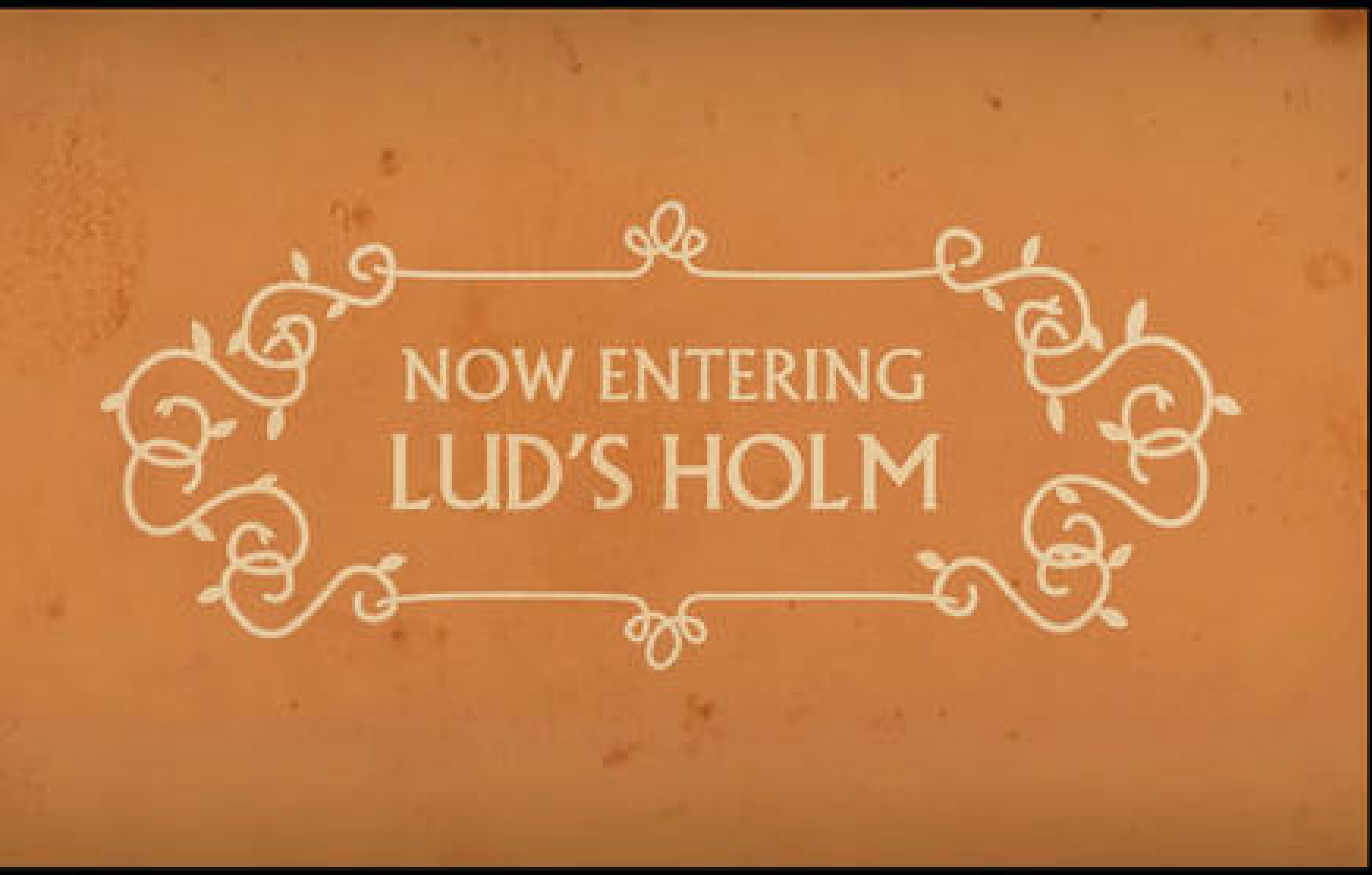
JH

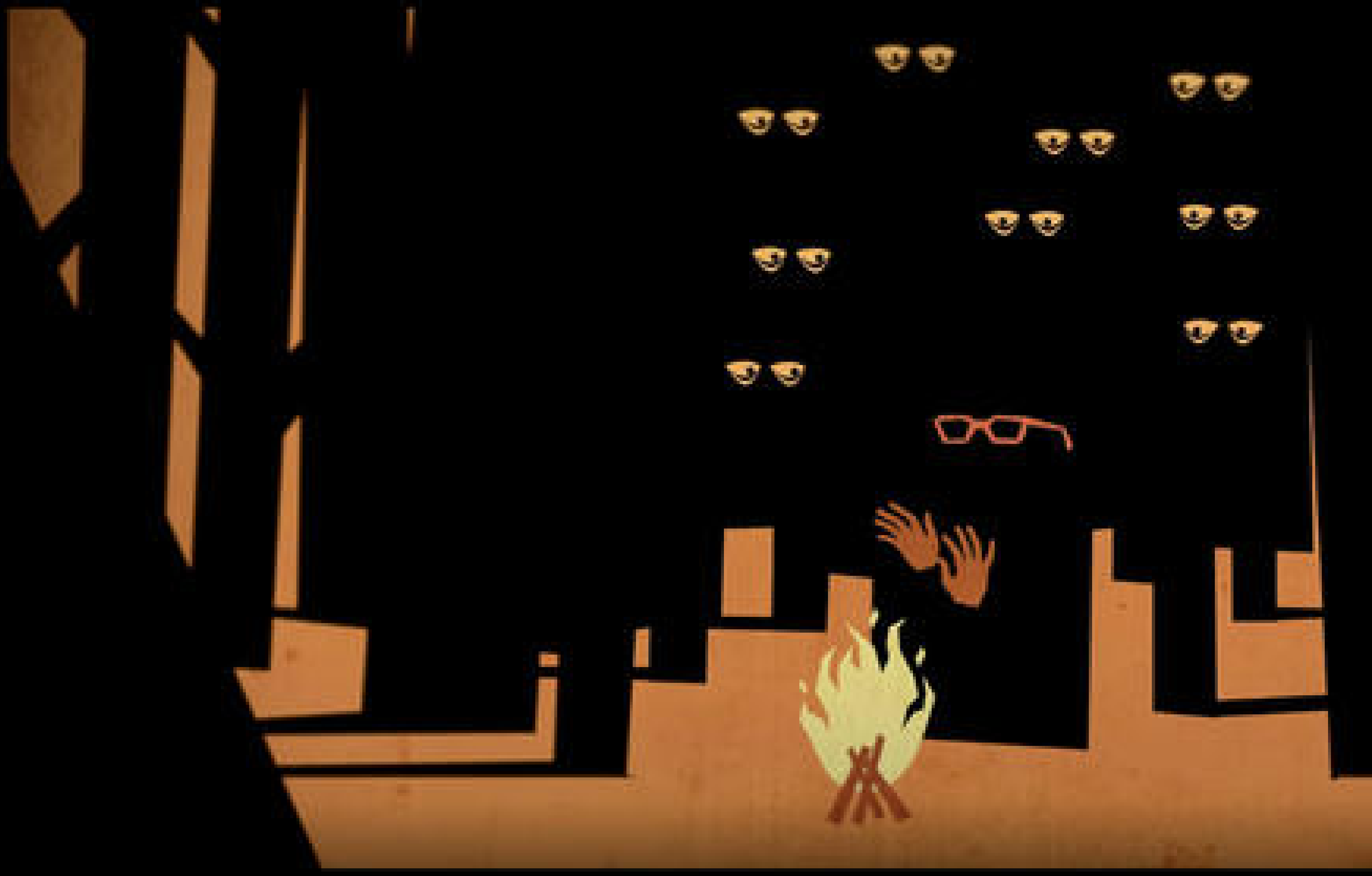


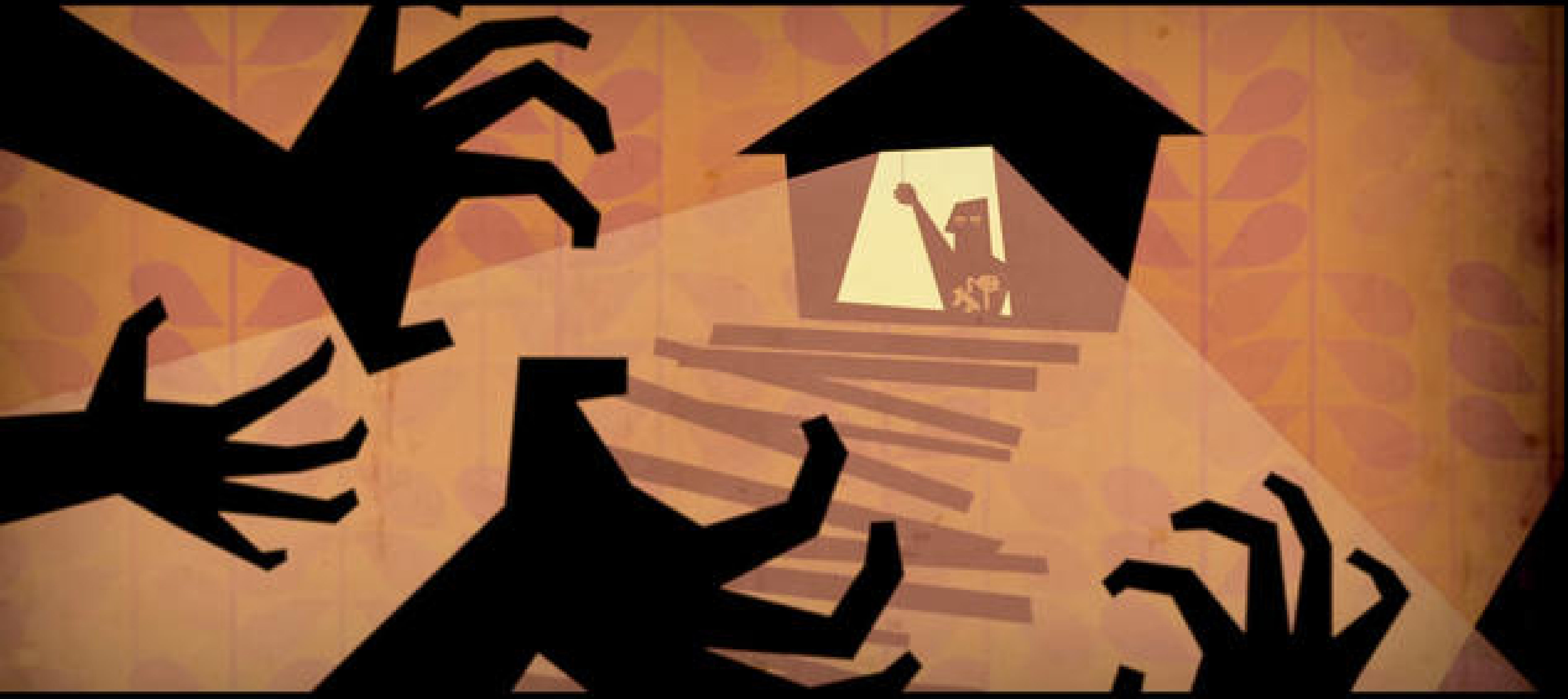
Authorized Personnel Only

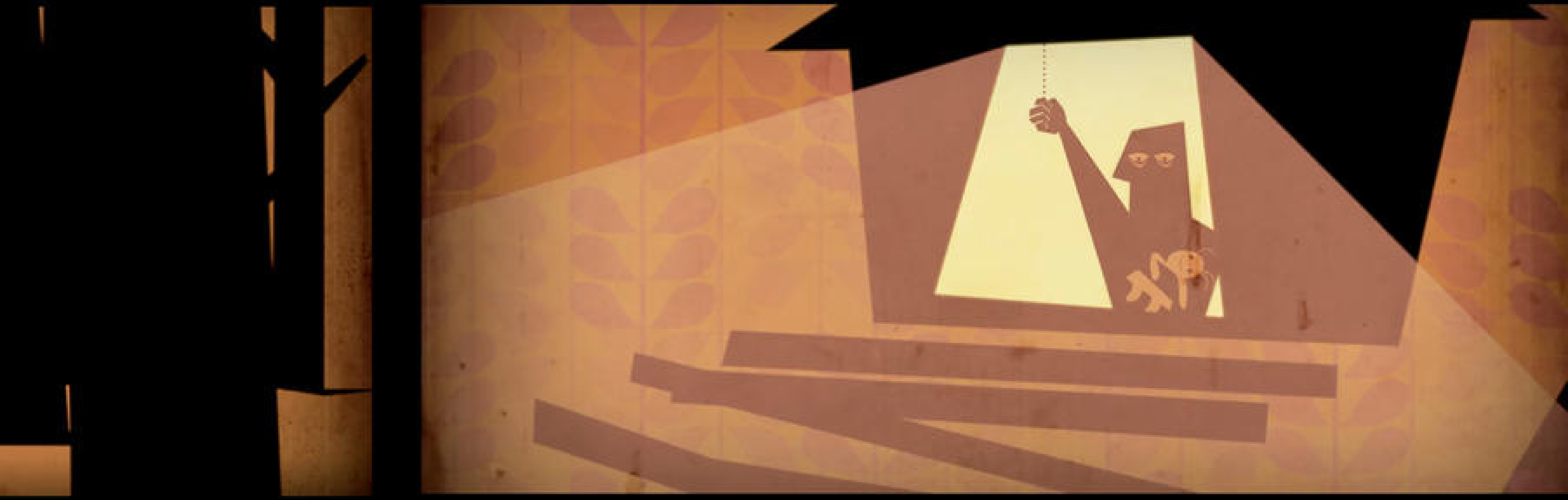

LOCKDOWN
POLICE

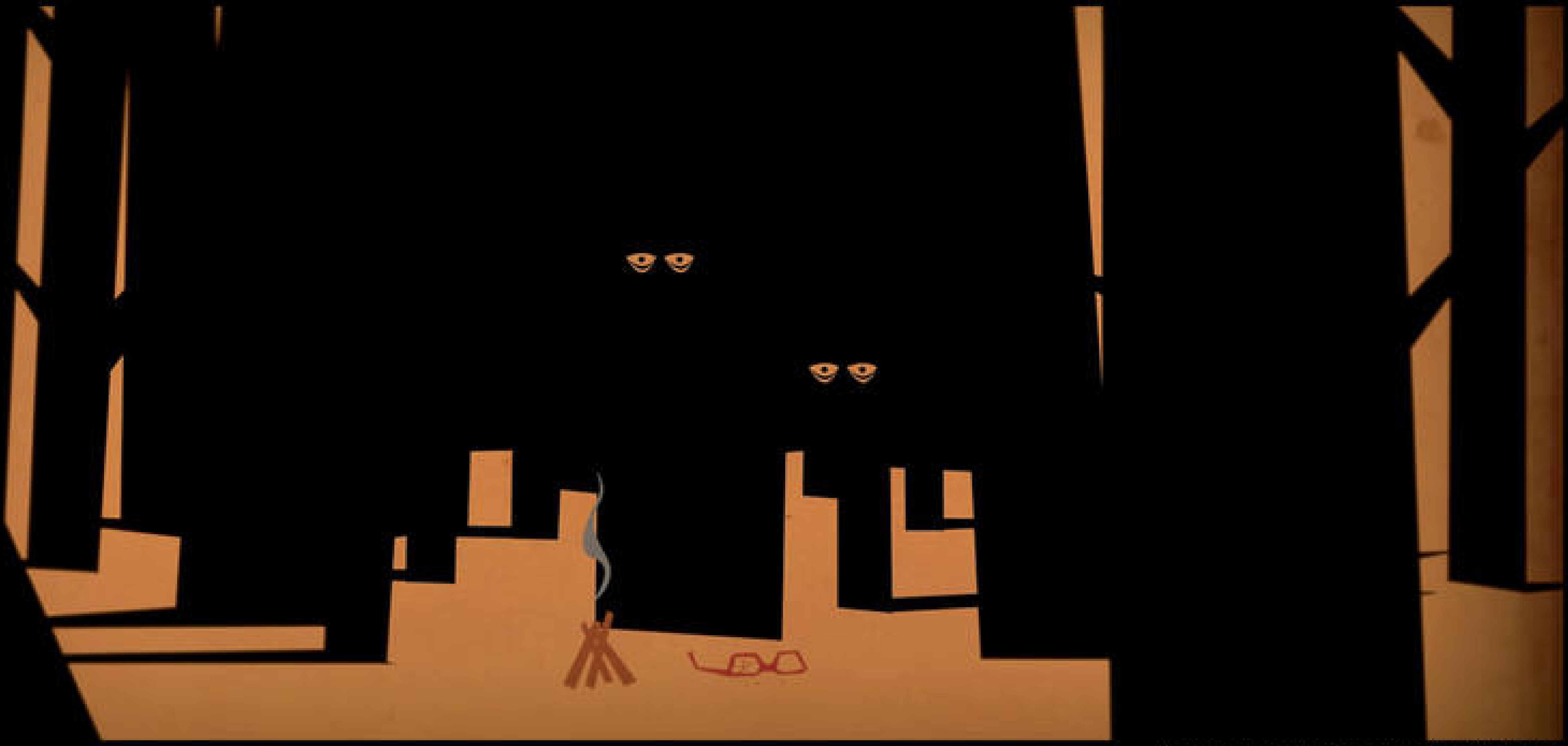
All art on this spread by Emmanuel Lauzon


NOW ENTERING
LUD'S HOLM









Key frame art by Sarah Hamilton, storyboards by Clara Pougeard

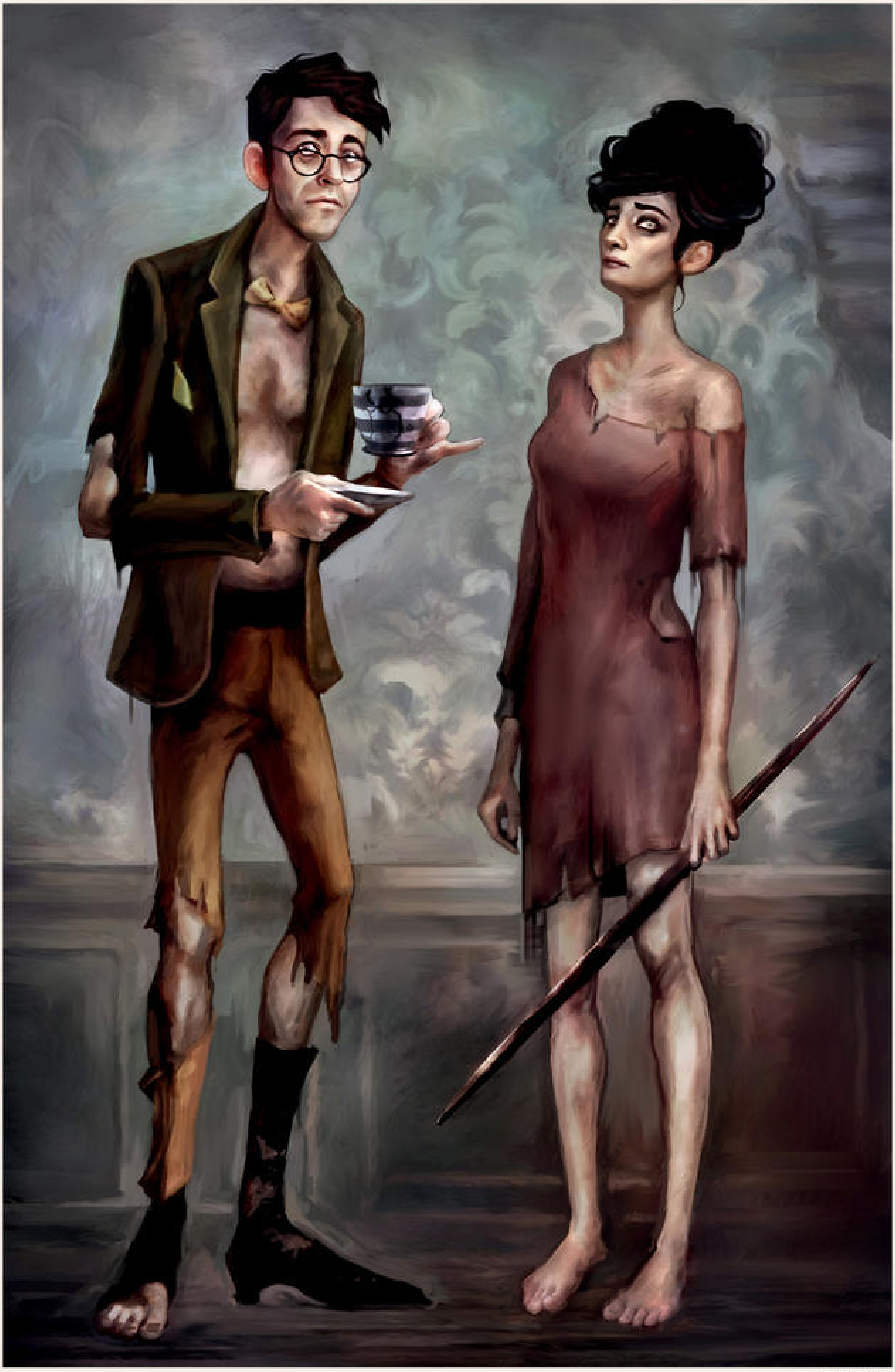
The Garden District

Wellies don't want to be reminded of their shameful defeat, so they've blocked off The Garden District, the bombed-out parts of town they've been unable to restore. Unlike the ever-happy Village, this area reveals Wellington Wells's real history, from its wartime propaganda posters to its graffiti. Despite its bombed out craters and ruins, it is overgrown with flowers, and there is a certain coziness to the lamplight in the old interiors, illuminating the worn Victorian furniture.

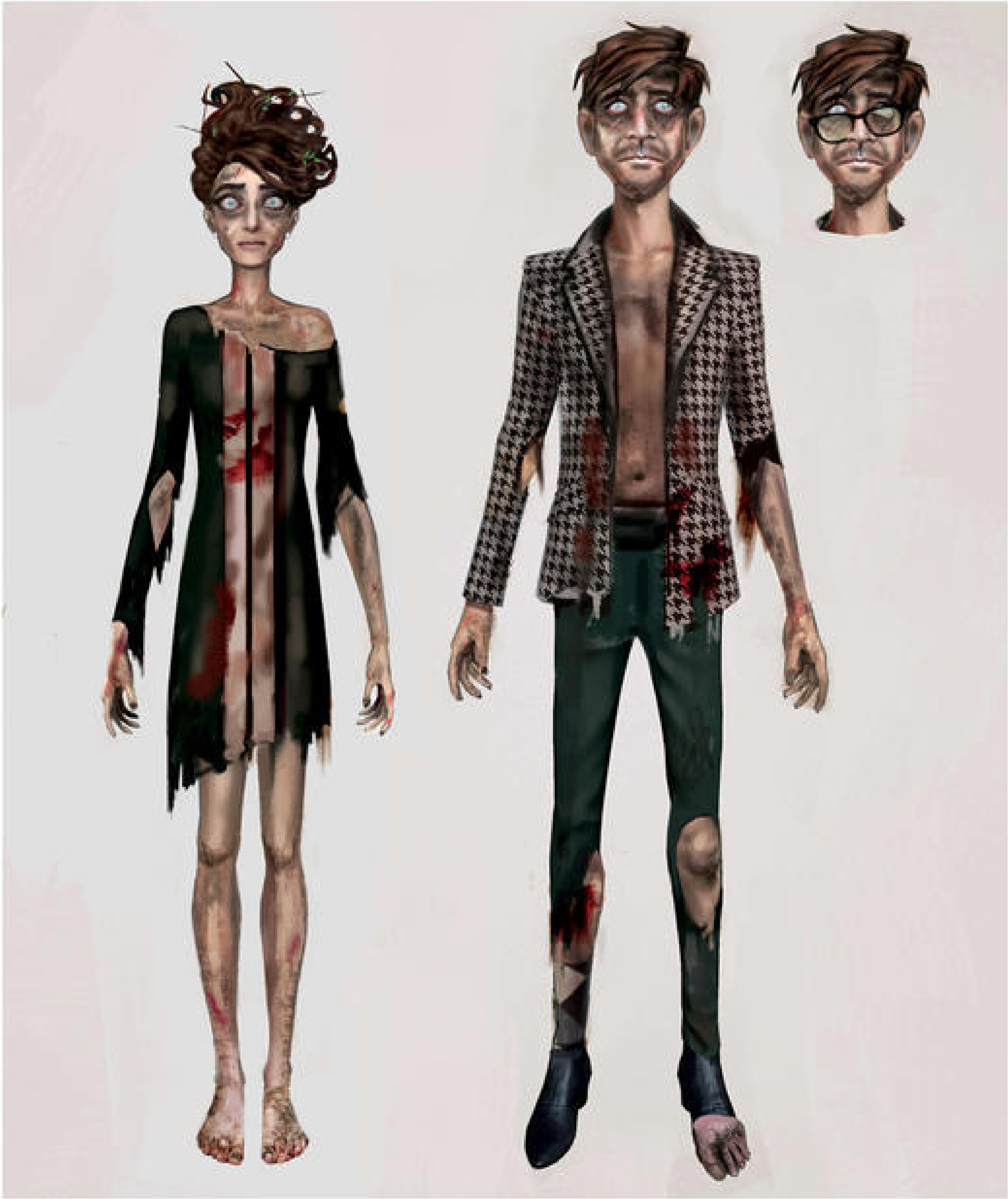
When did The Garden District become a ghetto for Wastrels who can't take Joy anymore? No one quite remembers. No one can tell you when the bridges between the islands became high-tech checkpoints, either. Well, perhaps Dr. Faraday could tell you. She invented the surveillance systems in Wellington Wells, but unfortunately she's no longer receiving visitors.

DANGER!
SPANKERS keep you safe from DOWNERS

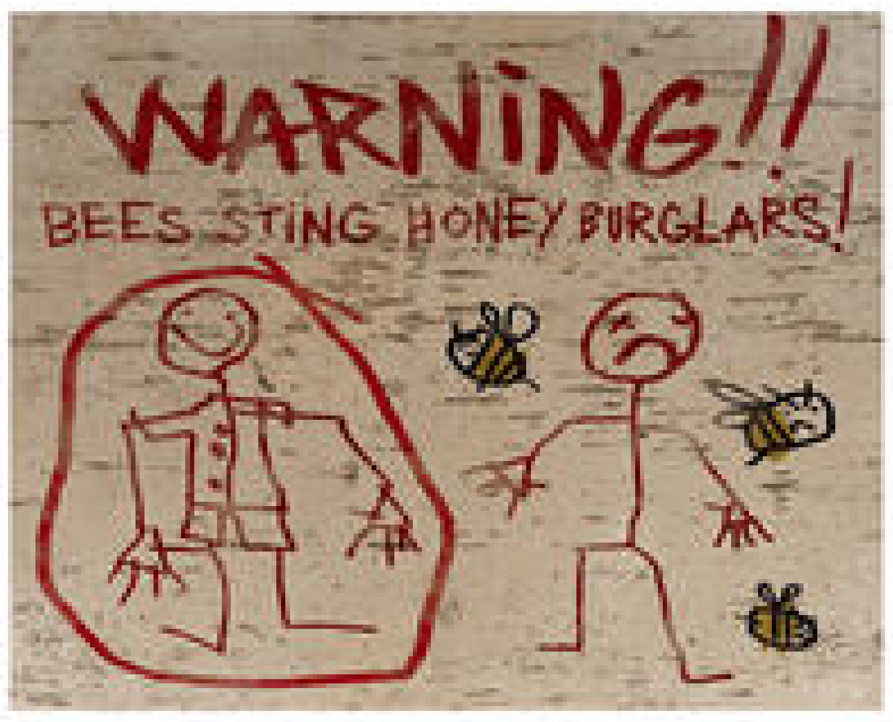
Wastrels and Wastrellettes



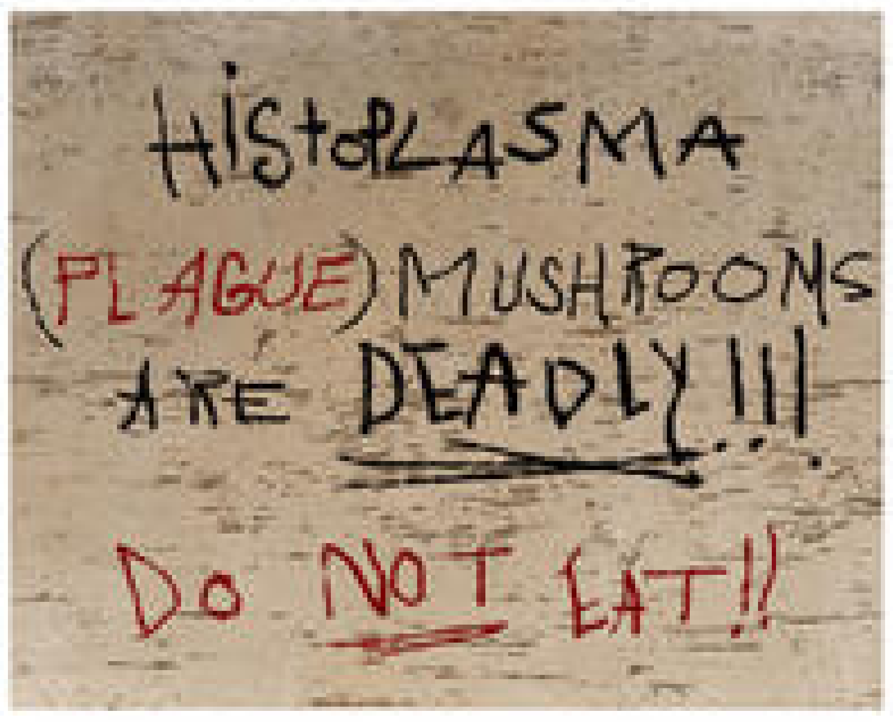
Whitney Clayton



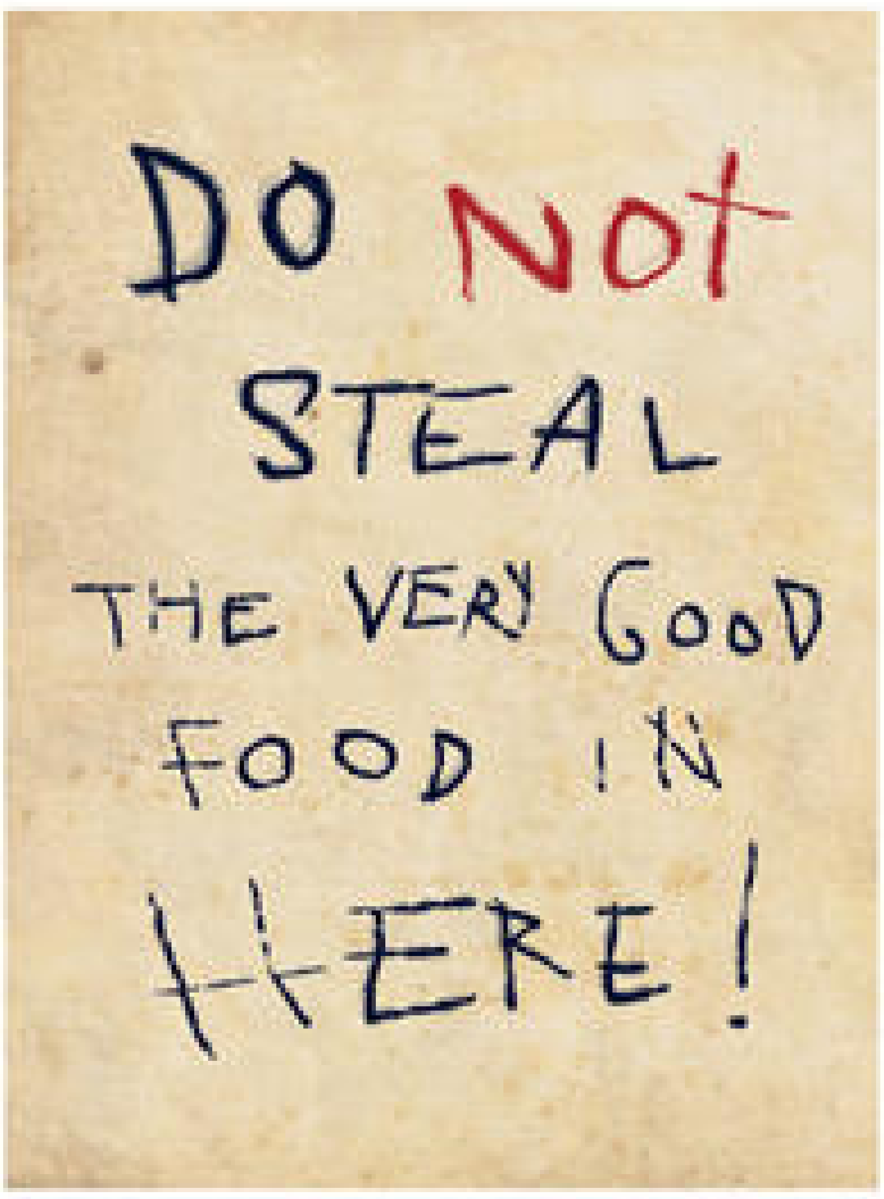
Whitney Clayton



WARNING!!
BEES STING HONEY BURGLARS!

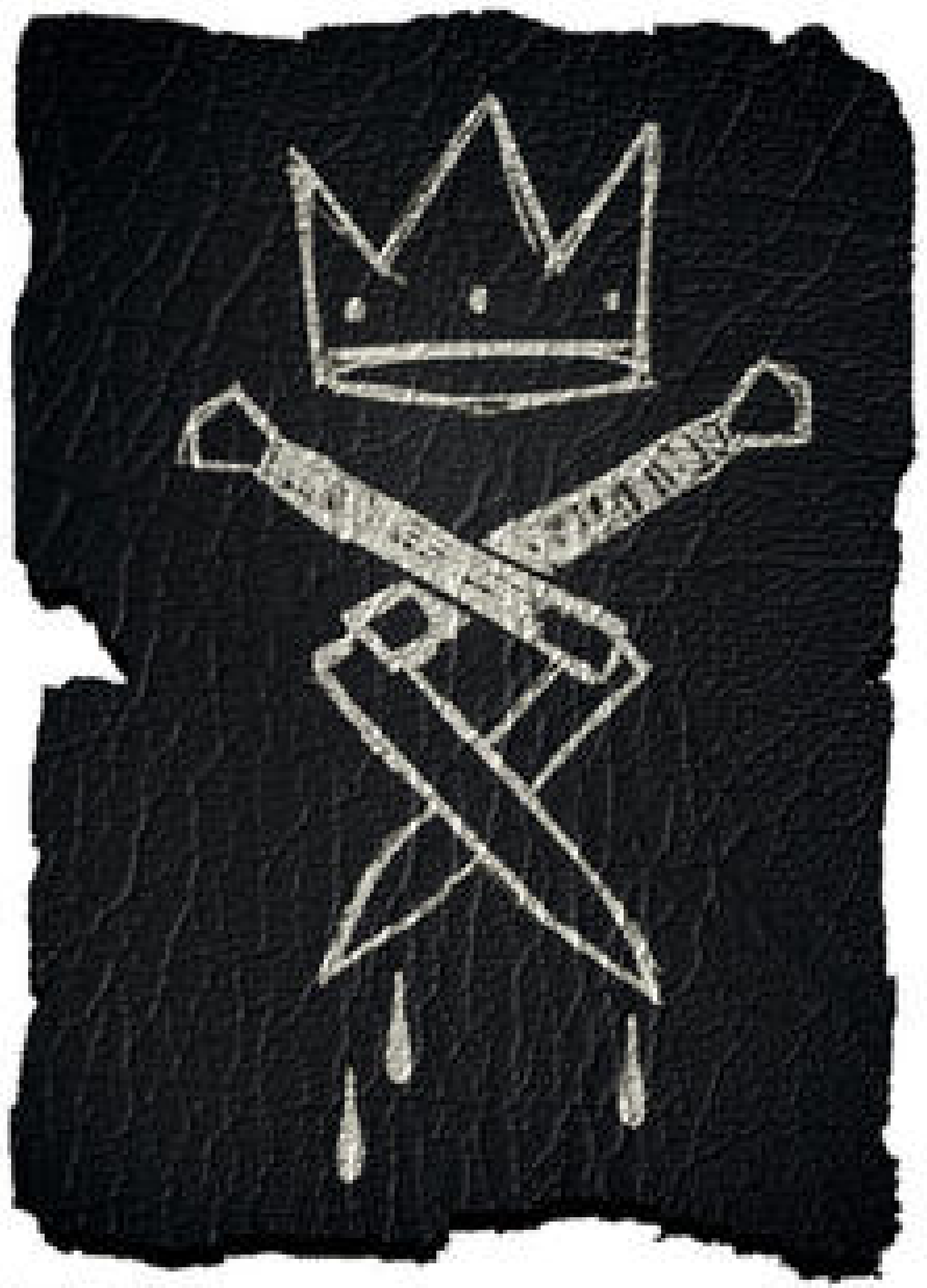


HISTOPLASMA
(PLAGUE) MUSHROOMS
ARE DEADLY!!!
DO NOT EAT!!



DO NOT
STEAL
THE VERY GOOD
FOOD IN
HERE!

Sarah Hamilton

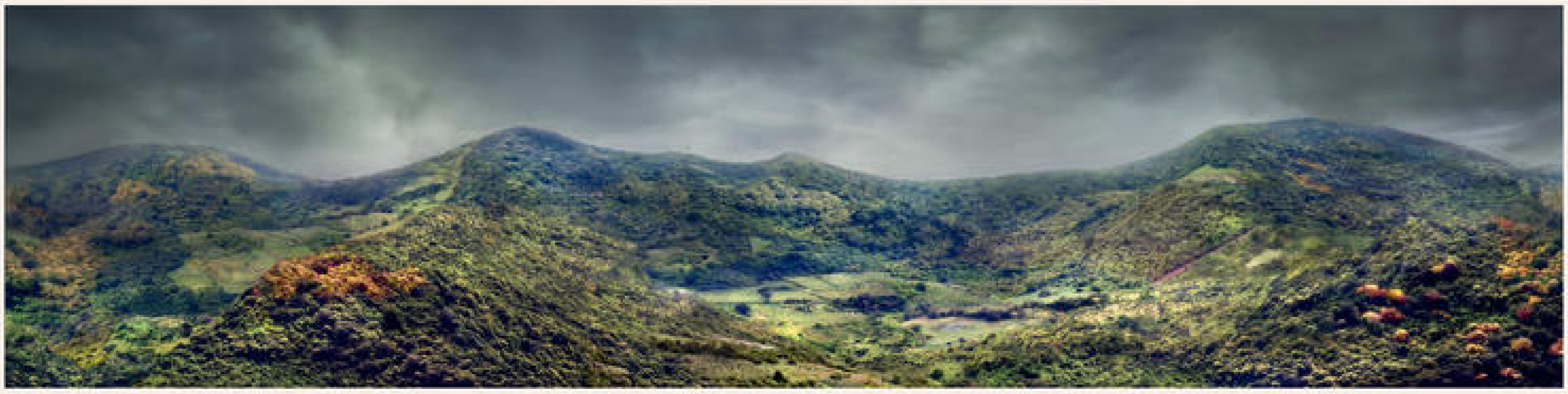


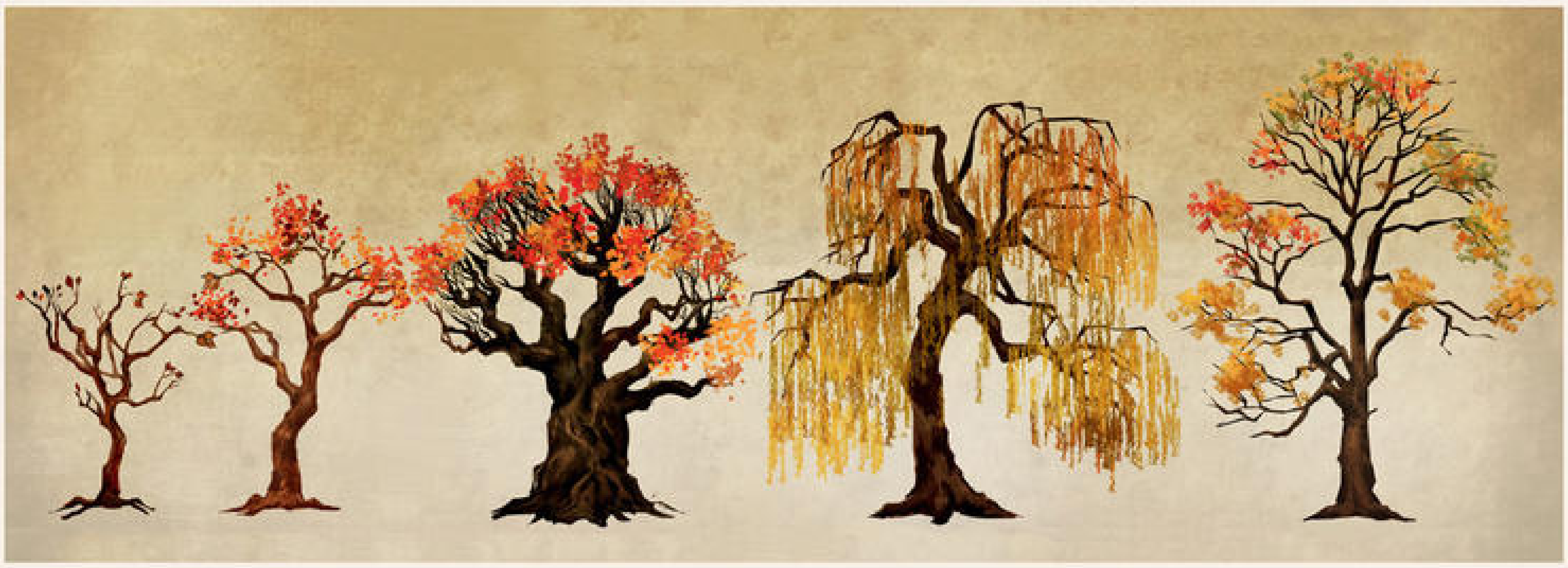
Sarah Hamilton

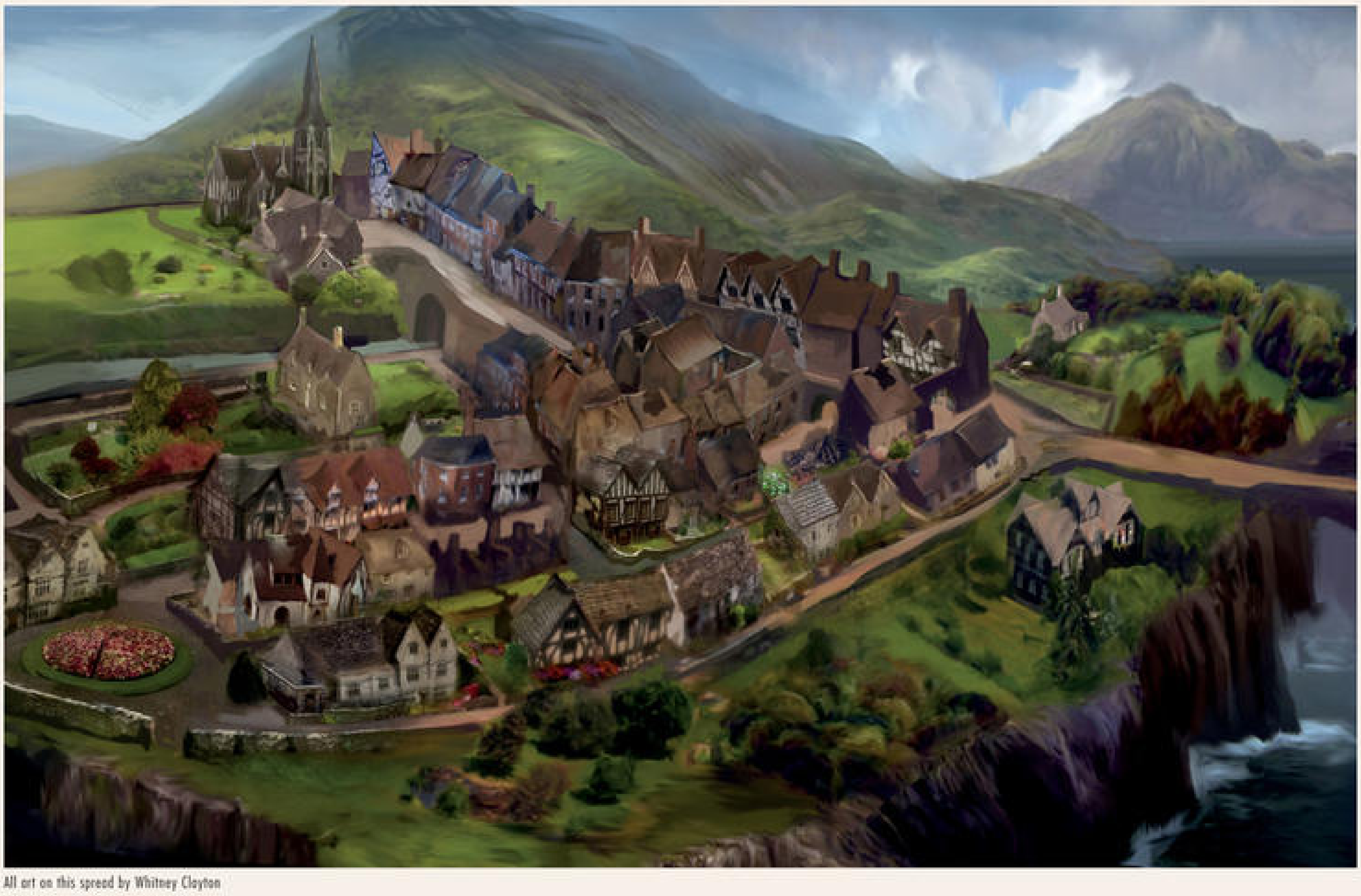
Carylitz Tamez

Wastrels are Wellies who can't tolerate Joy anymore (it makes them see eyes everywhere), so they can't help but be Downers. They talk about the past, and no proper, decent citizen wants that! So Wastrels have been chased off into The Garden District. Now their once-spiffy clothing has been torn to shreds. We wanted them to seem sad and sympathetic, even though they can be dangerous to the player.

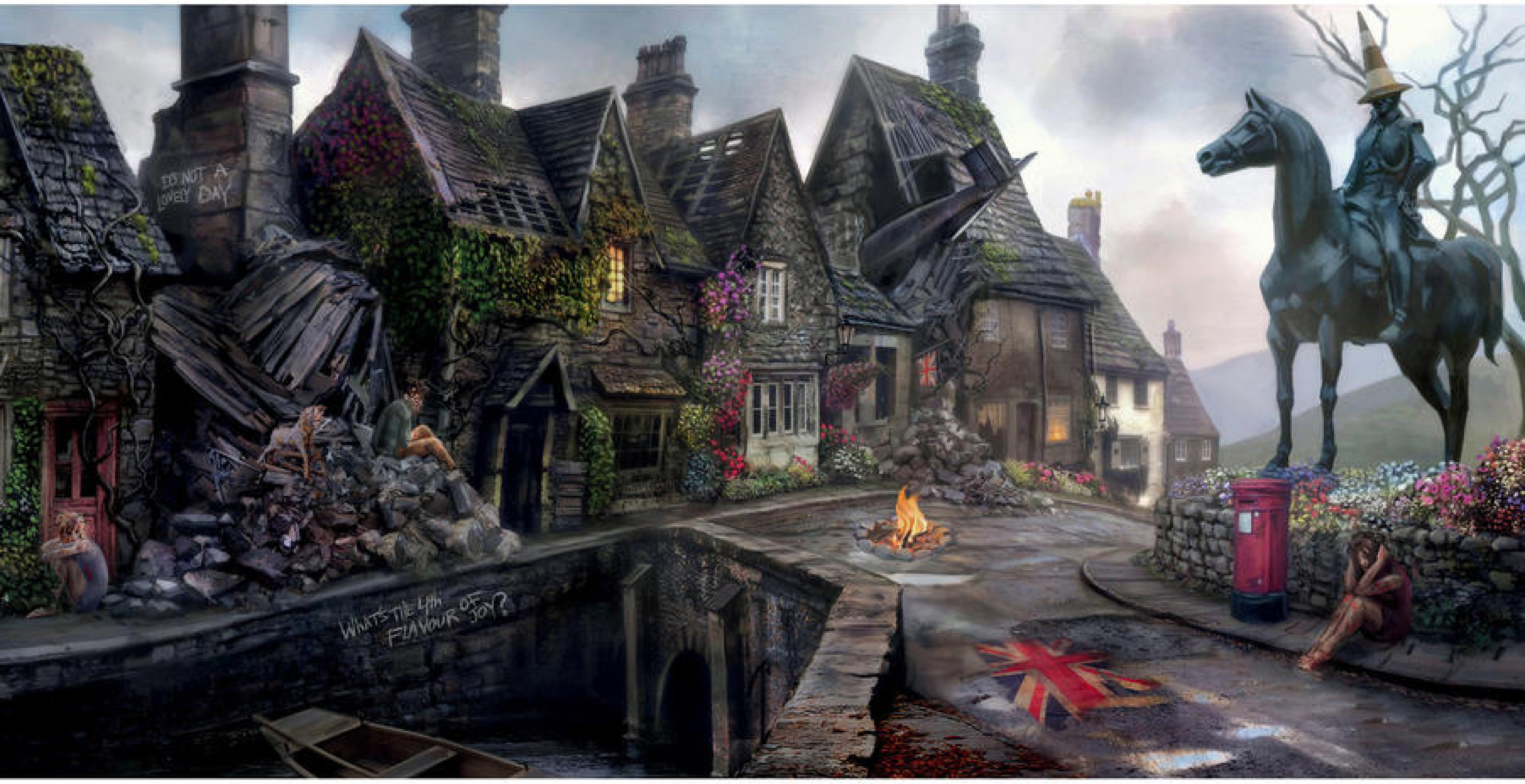
The Garden District Concepts

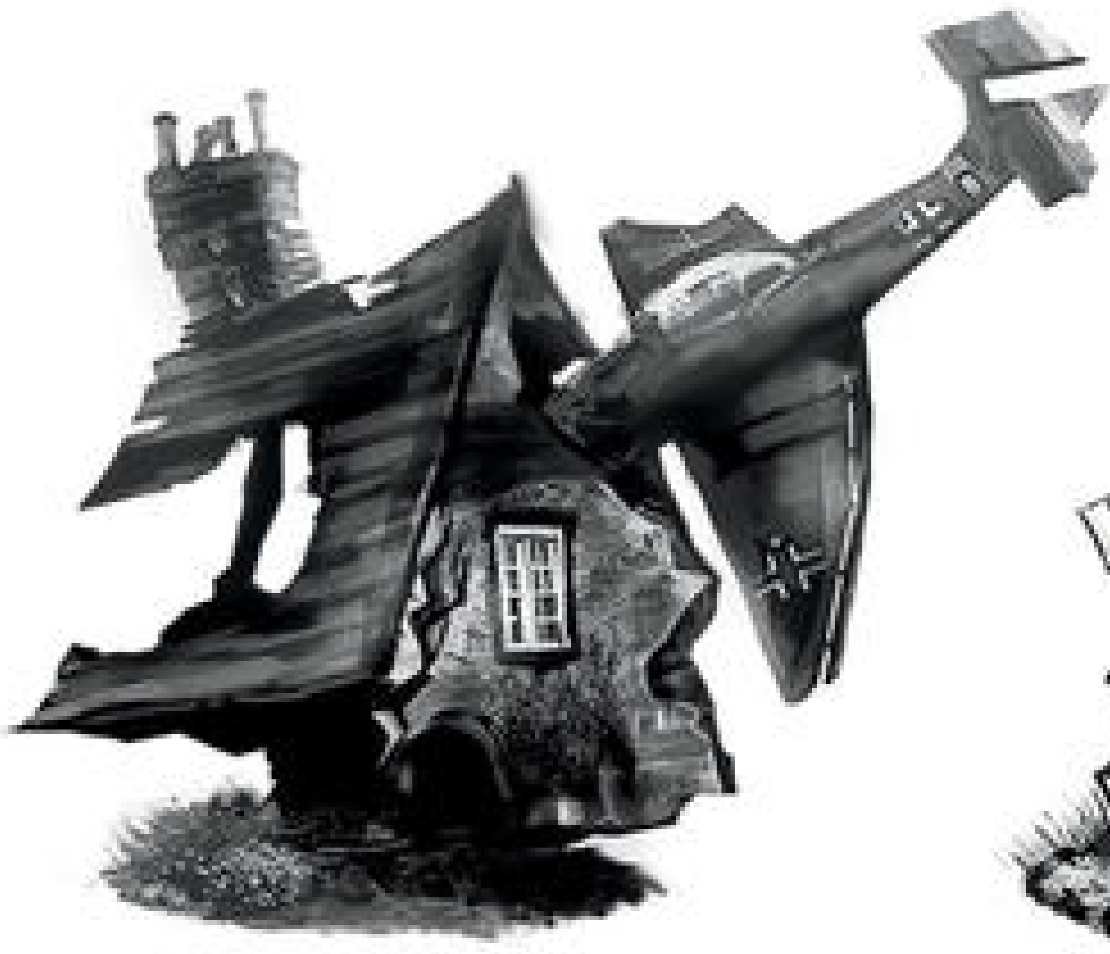


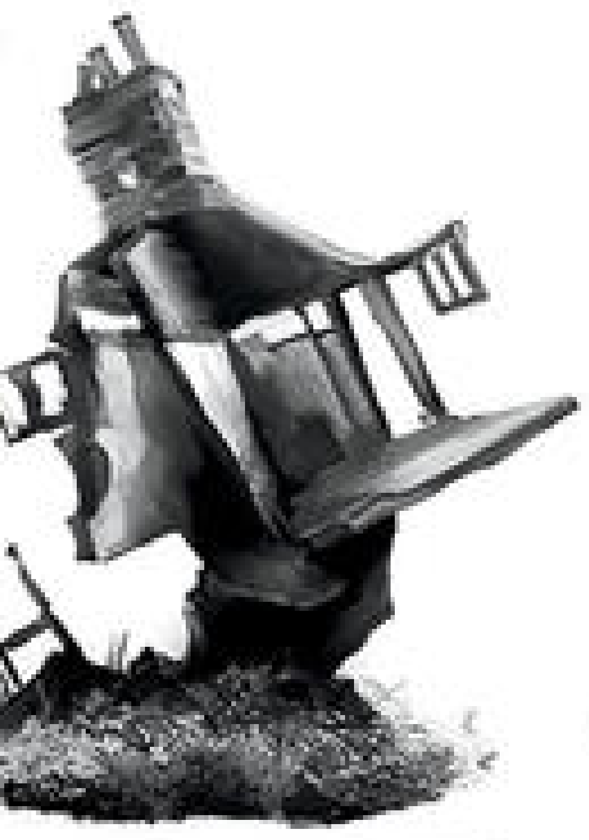


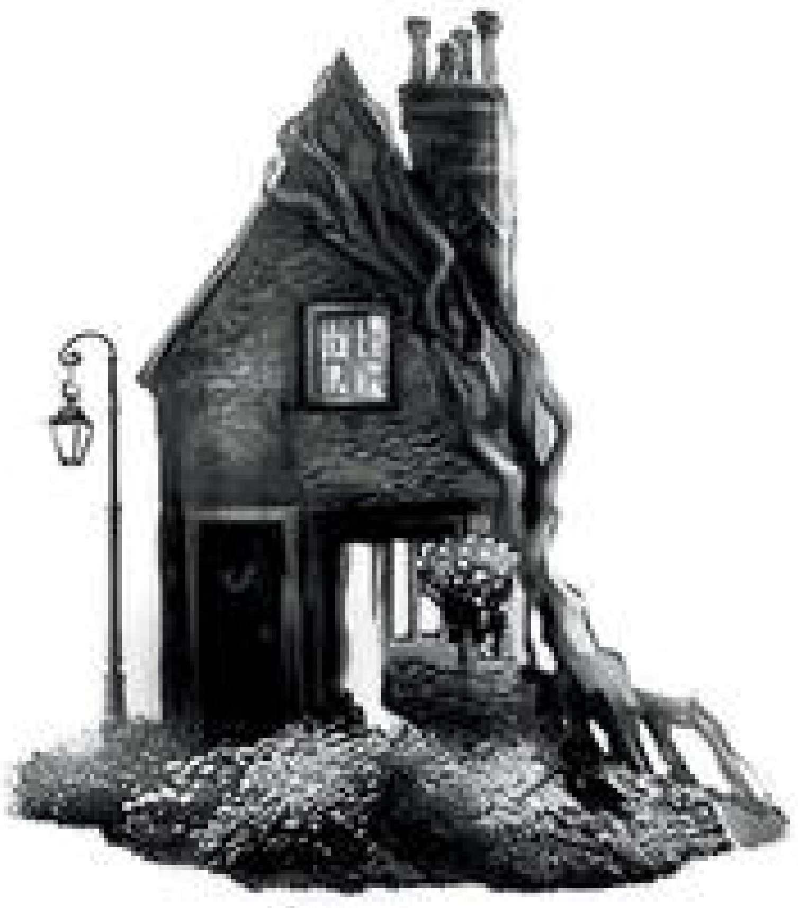


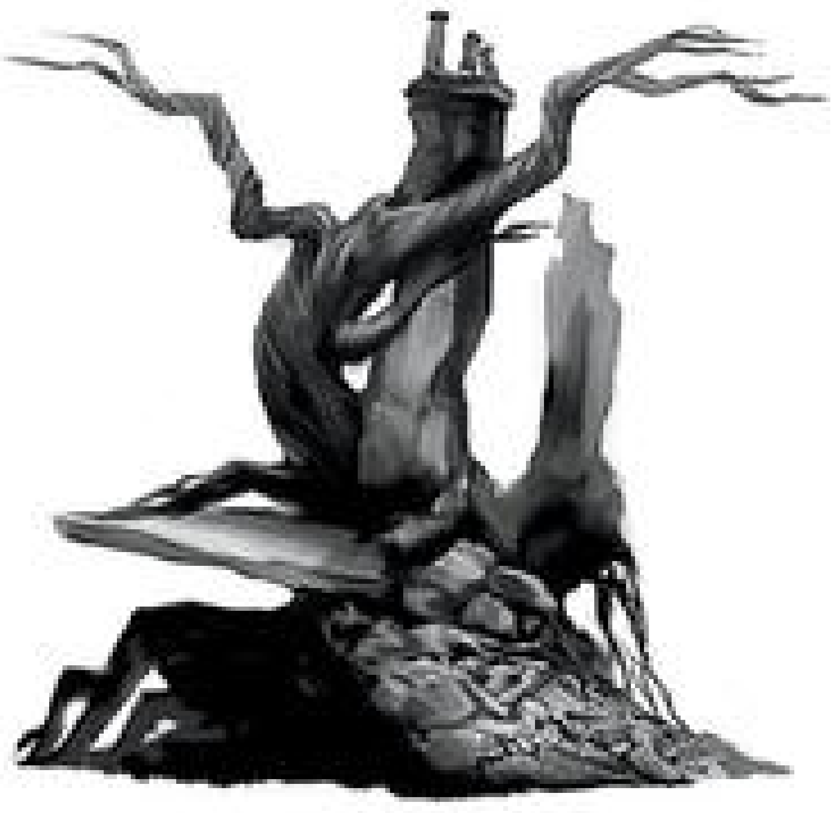
All art on this spread by Whitney Clayton

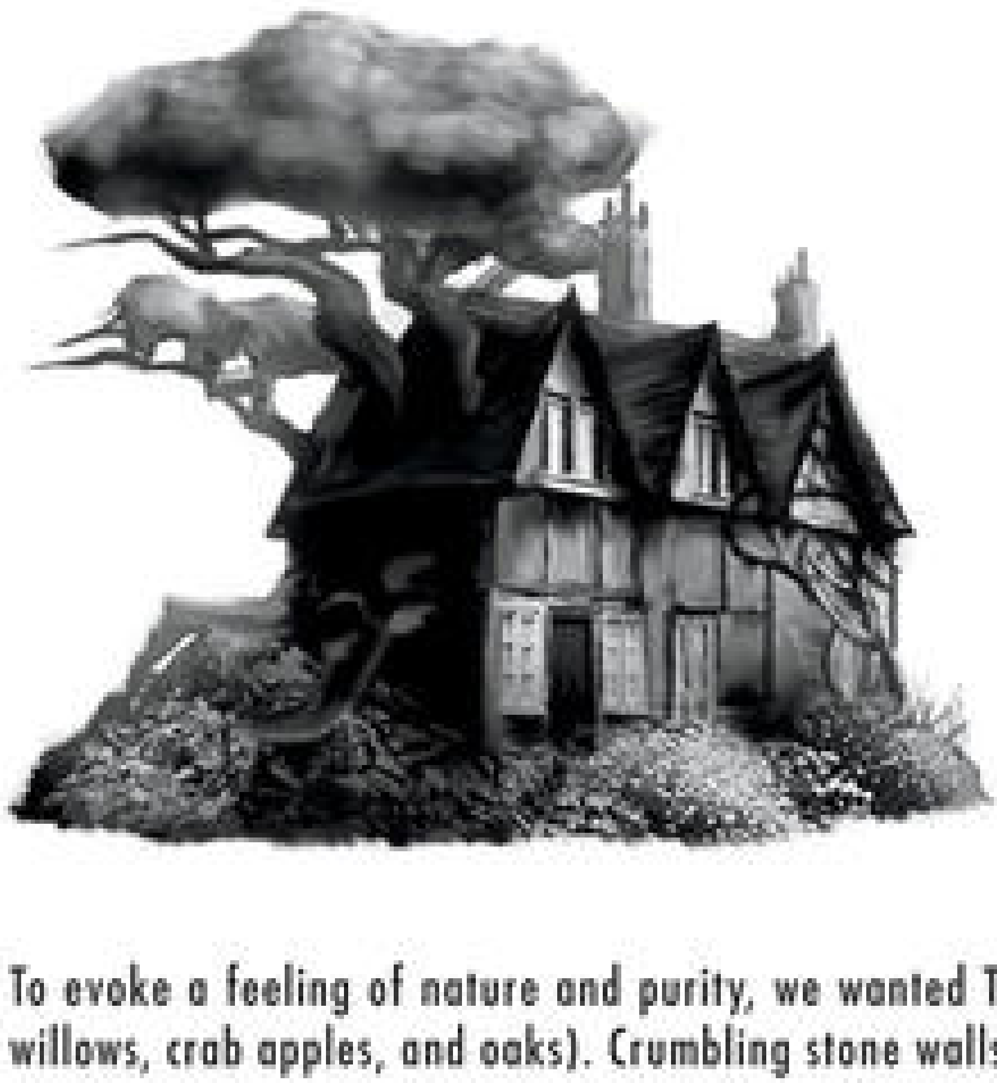

IT'S NOT A LOVELY DAY
WHAT'S THE 4th FLAVOUR OF JOY?

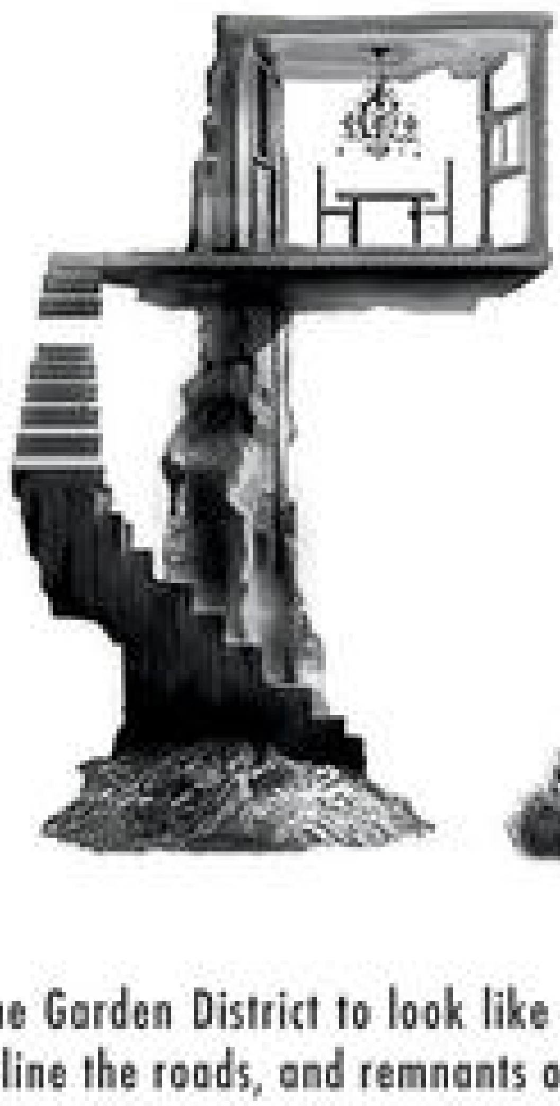


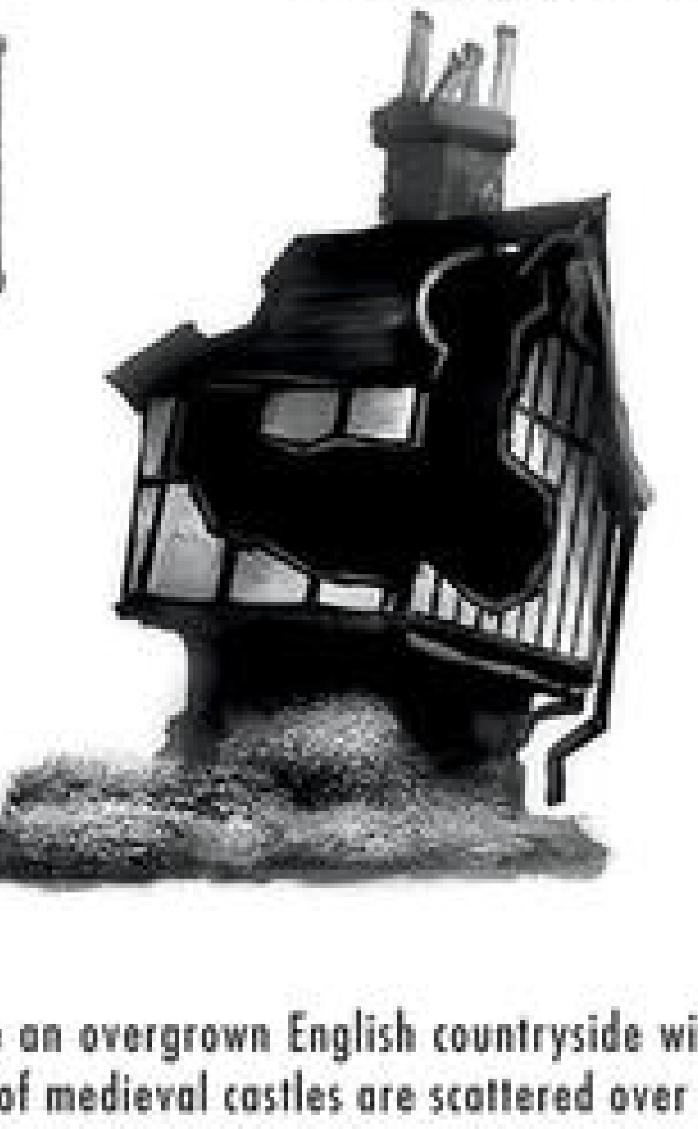


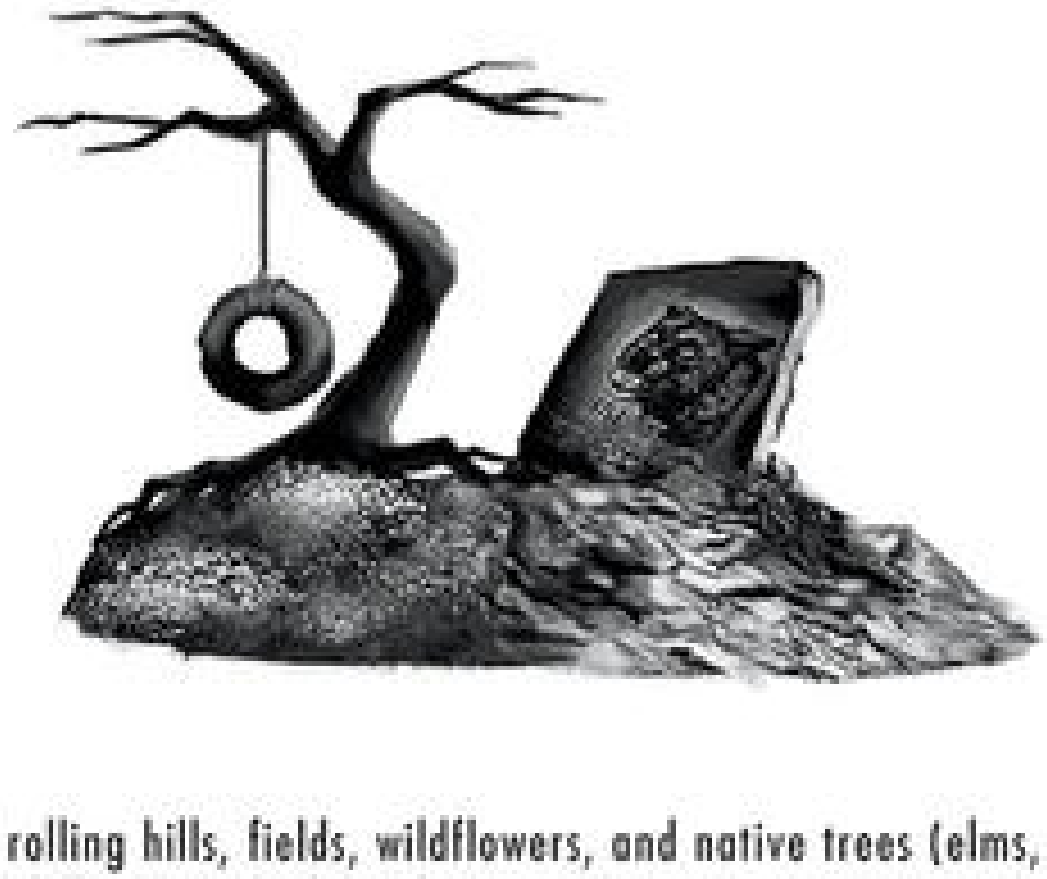










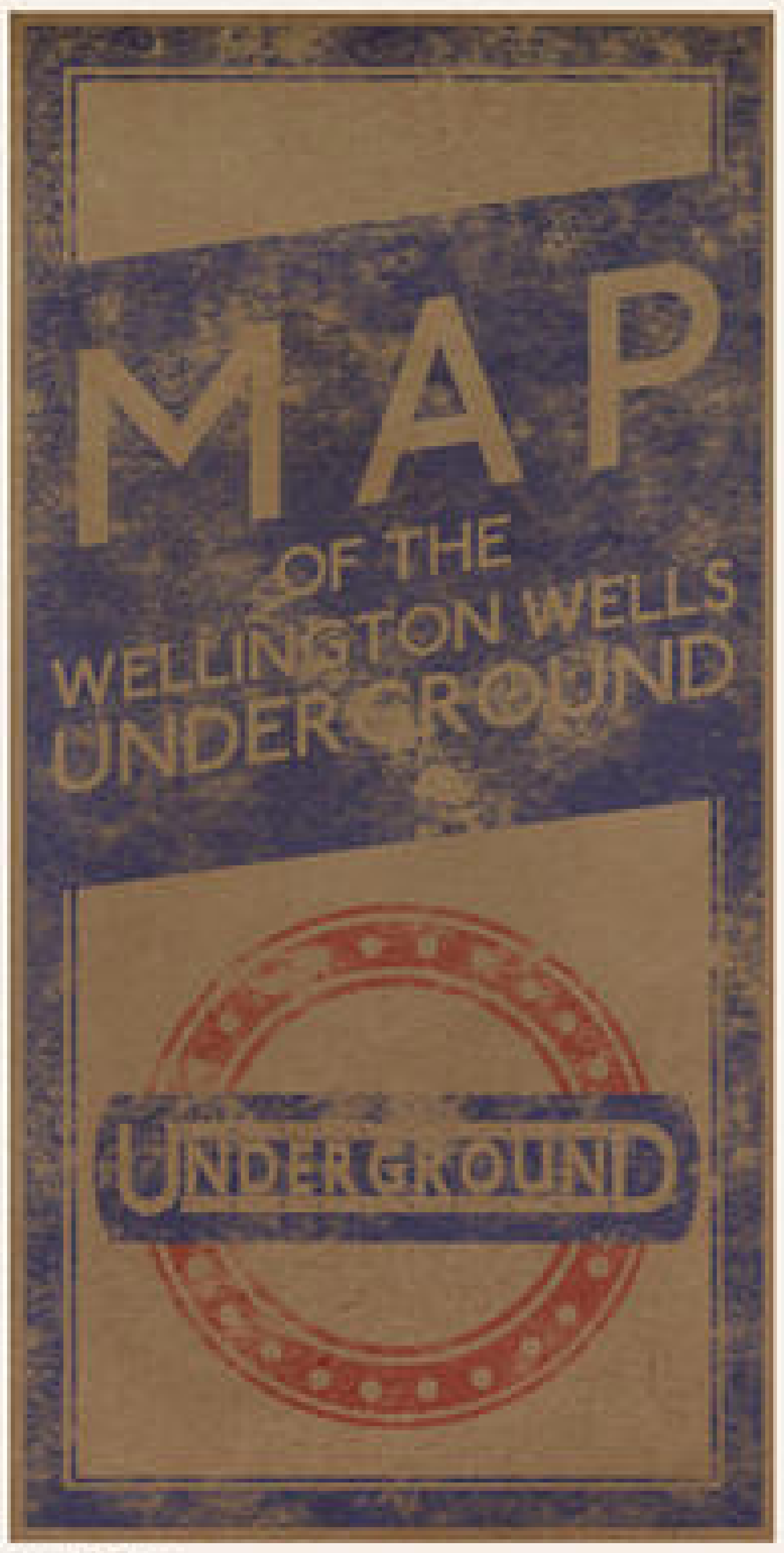


To evoke a feeling of nature and purity, we wanted The Garden District to look like an overgrown English countryside with rolling hills, fields, wildflowers, and native trees (elms, willows, crab apples, and oaks). Crumbling stone walls line the roads, and remnants of medieval castles are scattered over the hills. If you look hard, you might even see pagan stone circles. We needed this space to reflect our alternate history, so you'll also find wartime relics like unexploded ordnance and the odd V-1 flying bomb.

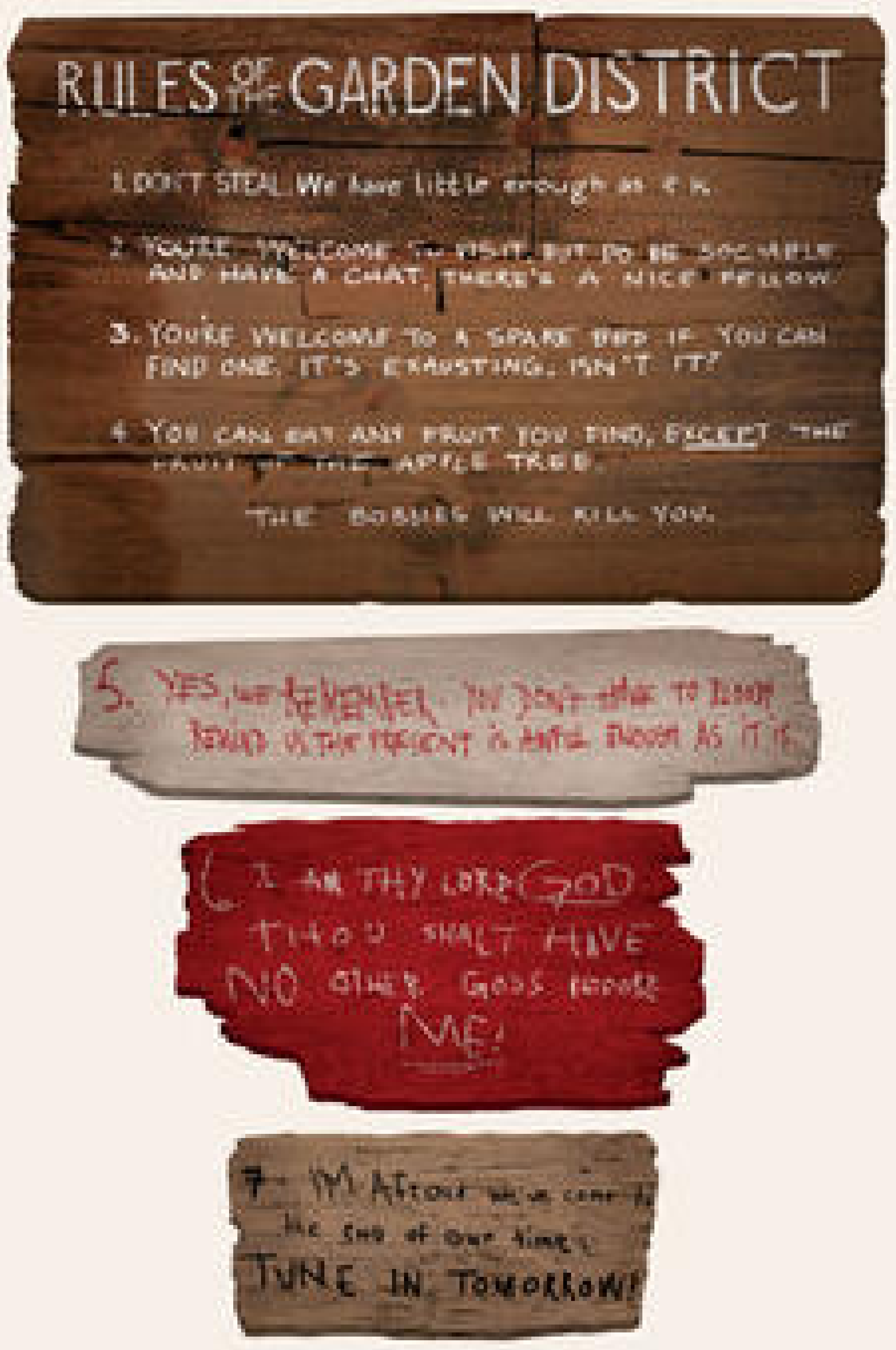
But The Garden District isn't just old England, it's the Britain of folklore—both the seen and the unseen. We were inspired by witchy, stylized images, as well as by *Hobbit*-like settlements. The crumbling architecture gave us an excuse to explore strange shapes and spaces.

PLEASE
STOP

Guillaume Mardaga


MAP
OF THE
WELLINGTON WELLS
UNDERGROUND
UNDERGROUND

Sarah Hamilton


RULES OF THE GARDEN DISTRICT
1. DON'T STEAL. We have little enough as it is.
2. YOU'RE WELCOME TO VISIT, BUT DO BE SOCIABLE AND HAVE A CHAT, THERE'S A NICE FELLOW.
3. YOU'RE WELCOME TO A SPARE BED IF YOU CAN FIND ONE. IT'S EXHAUSTING, ISN'T IT?
4. YOU CAN EAT ANY FRUIT YOU FIND, EXCEPT THE FRUIT OF THE APPLE TREE.
THE BOBBIES WILL KILL YOU.
5. YES, WE REMEMBER. YOU DON'T HAVE TO BLOODY REMIND US. THE PRESENT IS AWFUL ENOUGH AS IT IS.
6. I AM THY LORD GOD THOU SHALT HAVE NO OTHER GODS BEFORE ME!
7. I'M AFRAID WE'VE COME TO THE END OF OUR TIME. TUNE IN TOMORROW!

Sarah Hamilton

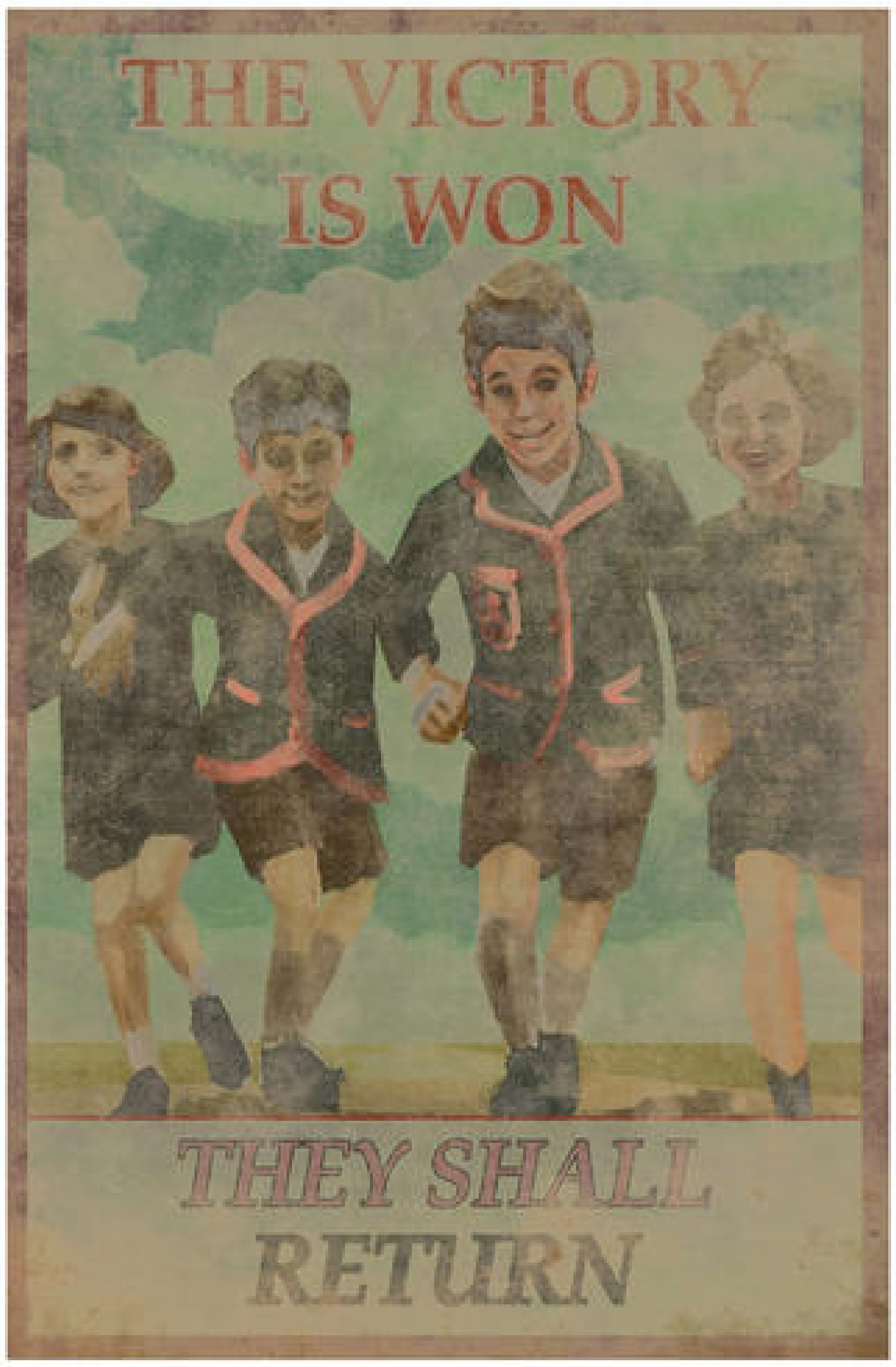
Tabor Noble

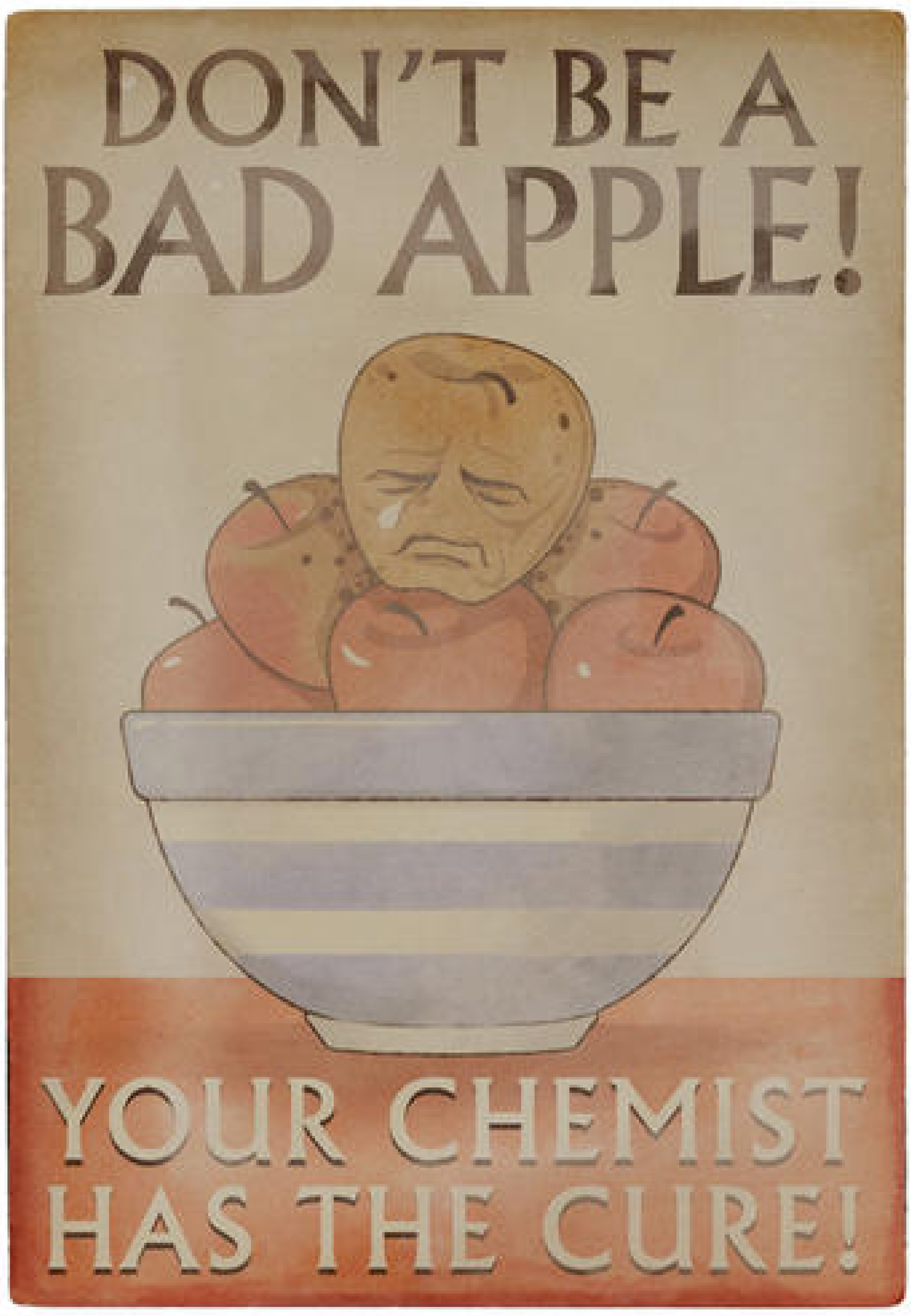
Marc-André Voyer

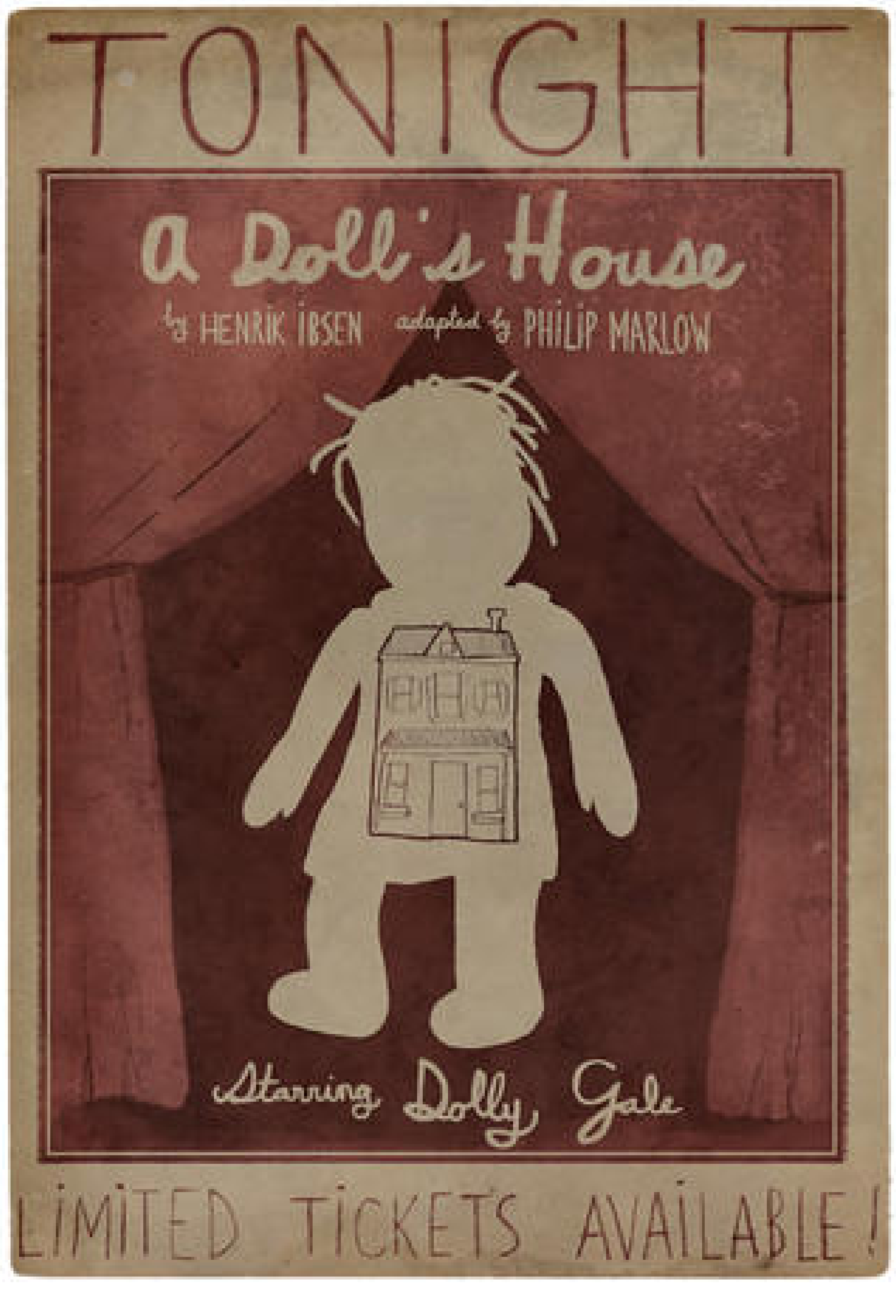
TELEPHONE
TELEPHONE

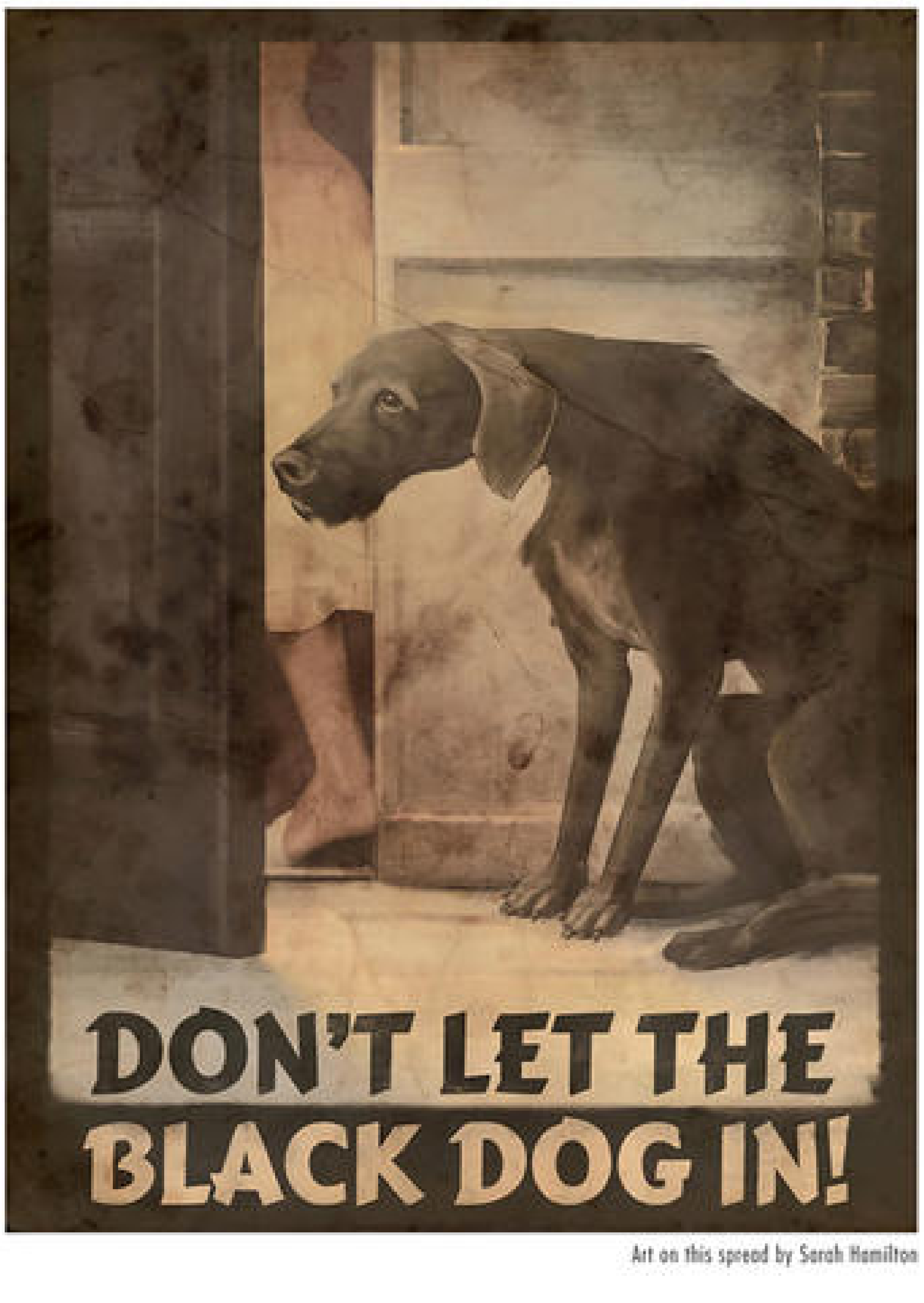
Marc-André Voyer

The Garden District Signage

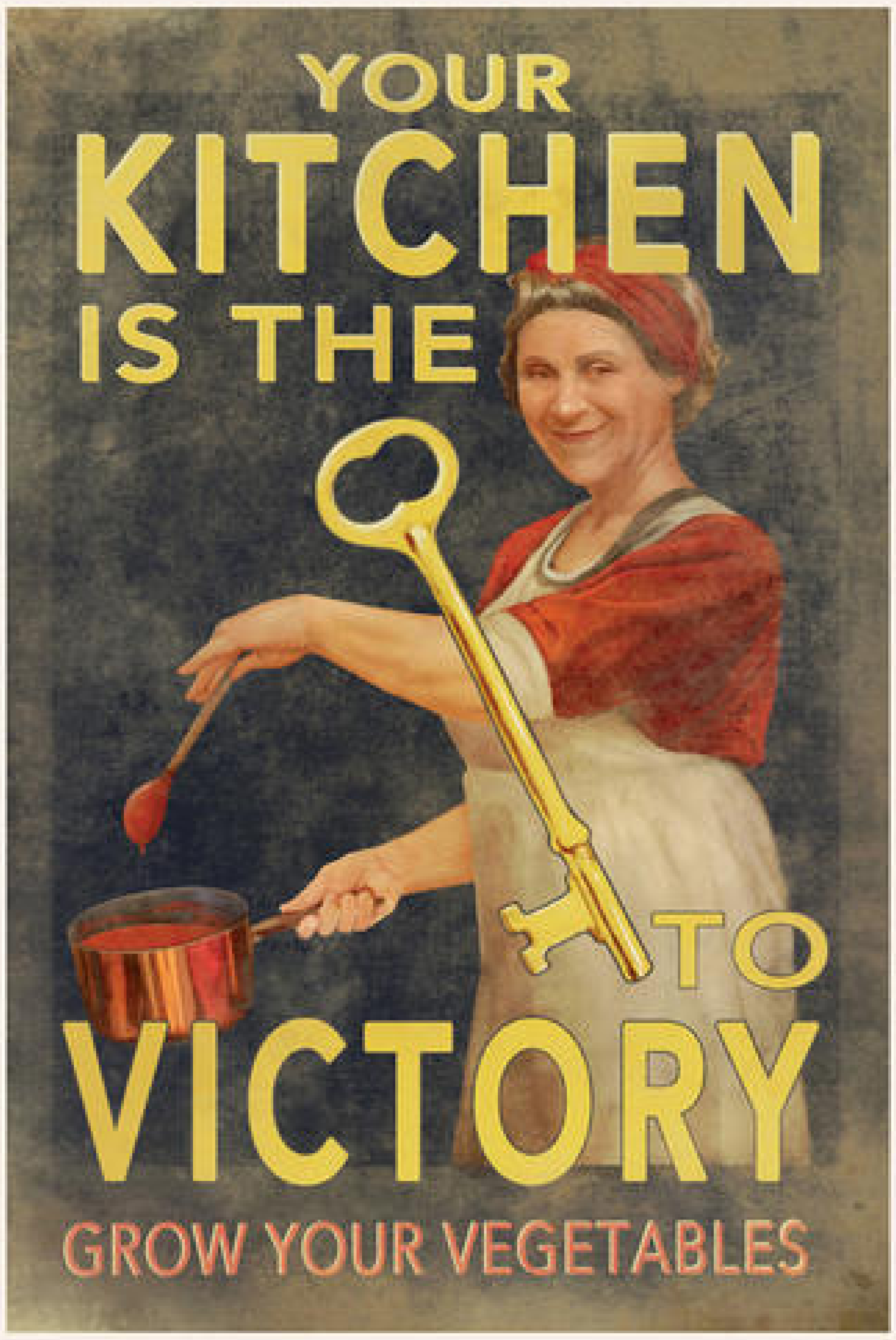

THE VICTORY IS WON
THEY SHALL RETURN

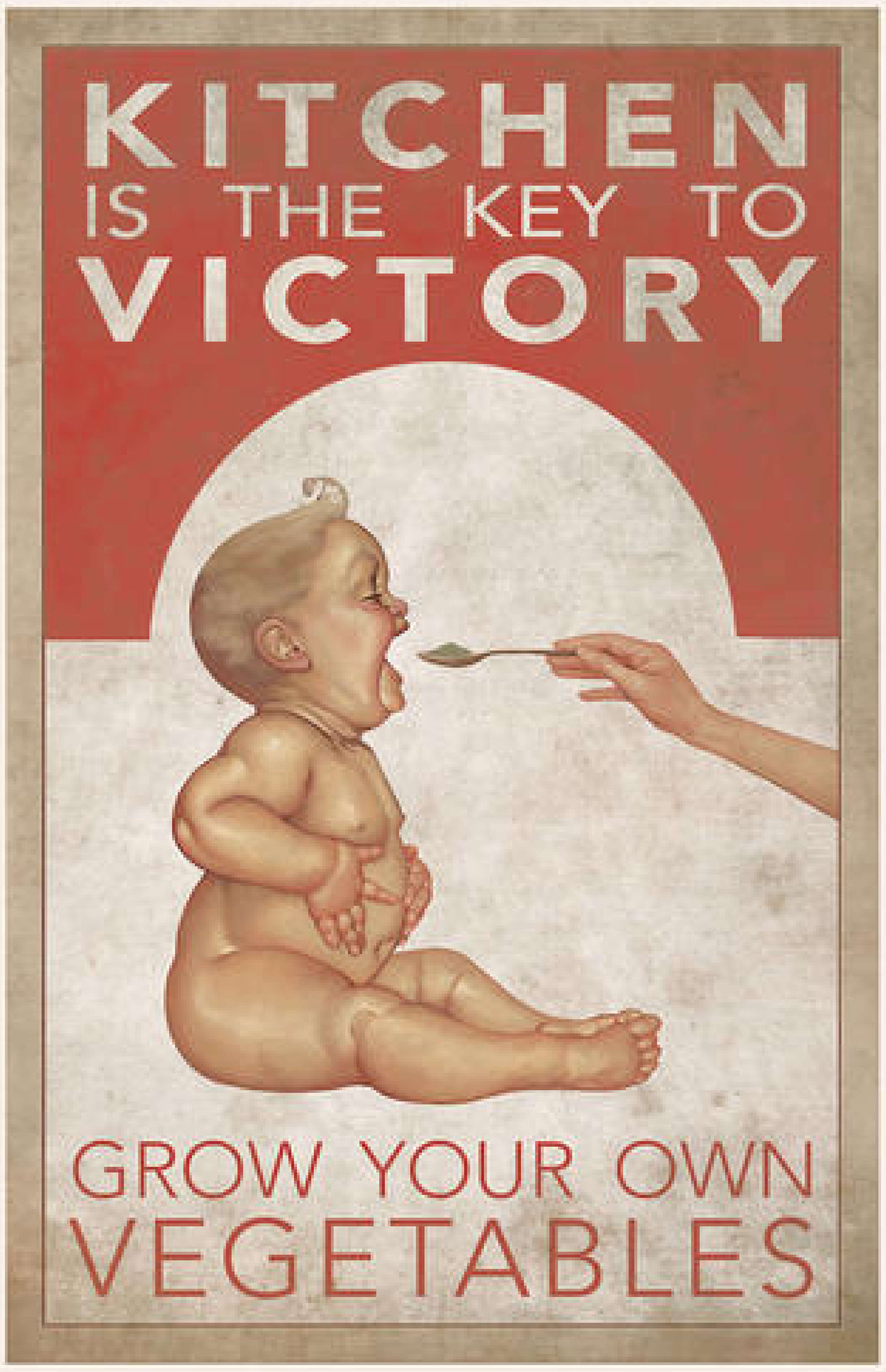

DON'T BE A BAD APPLE!
YOUR CHEMIST HAS THE CURE!

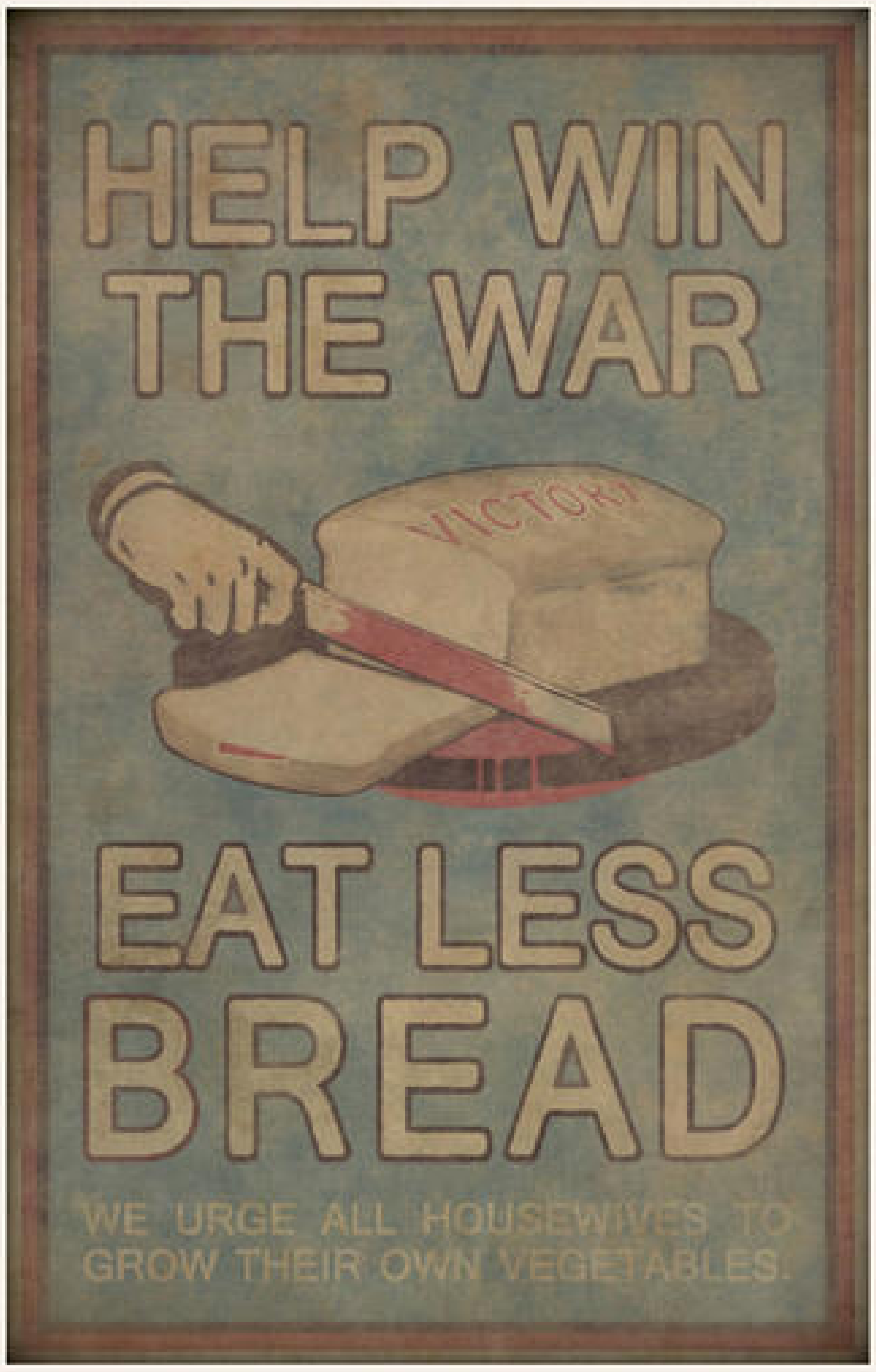

TONIGHT
a Doll's House
by HENRIK IBSEN adapted by PHILIP MARLOW
Starring Dolly Gale
LIMITED TICKETS AVAILABLE!

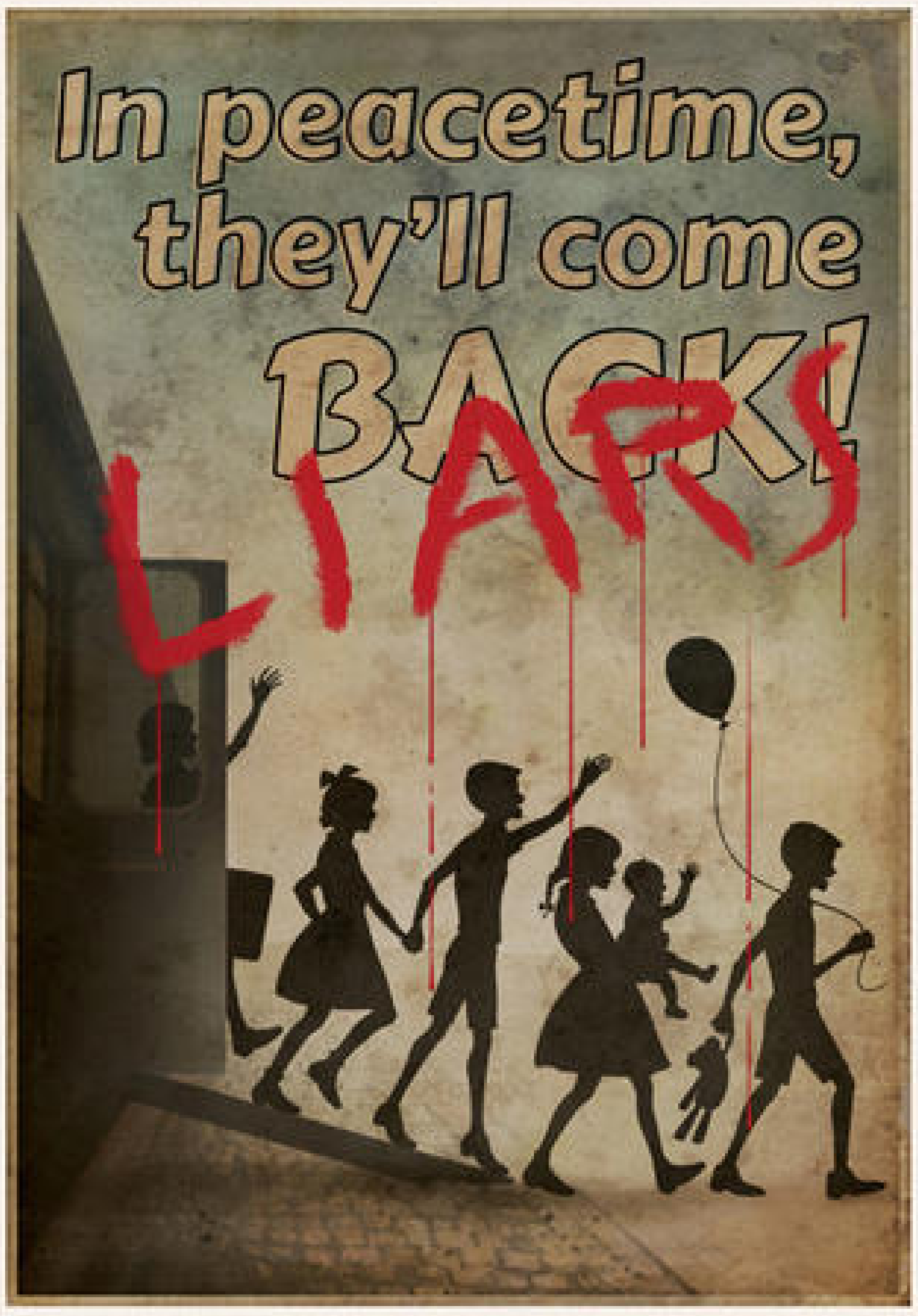

DON'T LET THE BLACK DOG IN!

Art on this spread by Sarah Hamilton


YOUR
KITCHEN
IS THE
TO
VICTORY
GROW YOUR VEGETABLES


KITCHEN
IS THE KEY TO
VICTORY
GROW YOUR OWN
VEGETABLES


HELP WIN
THE WAR
VICTORY
EAT LESS
BREAD
WE URGE ALL HOUSEWIVES TO
GROW THEIR OWN VEGETABLES.


In peacetime,
they'll come
BACK!
LIARS

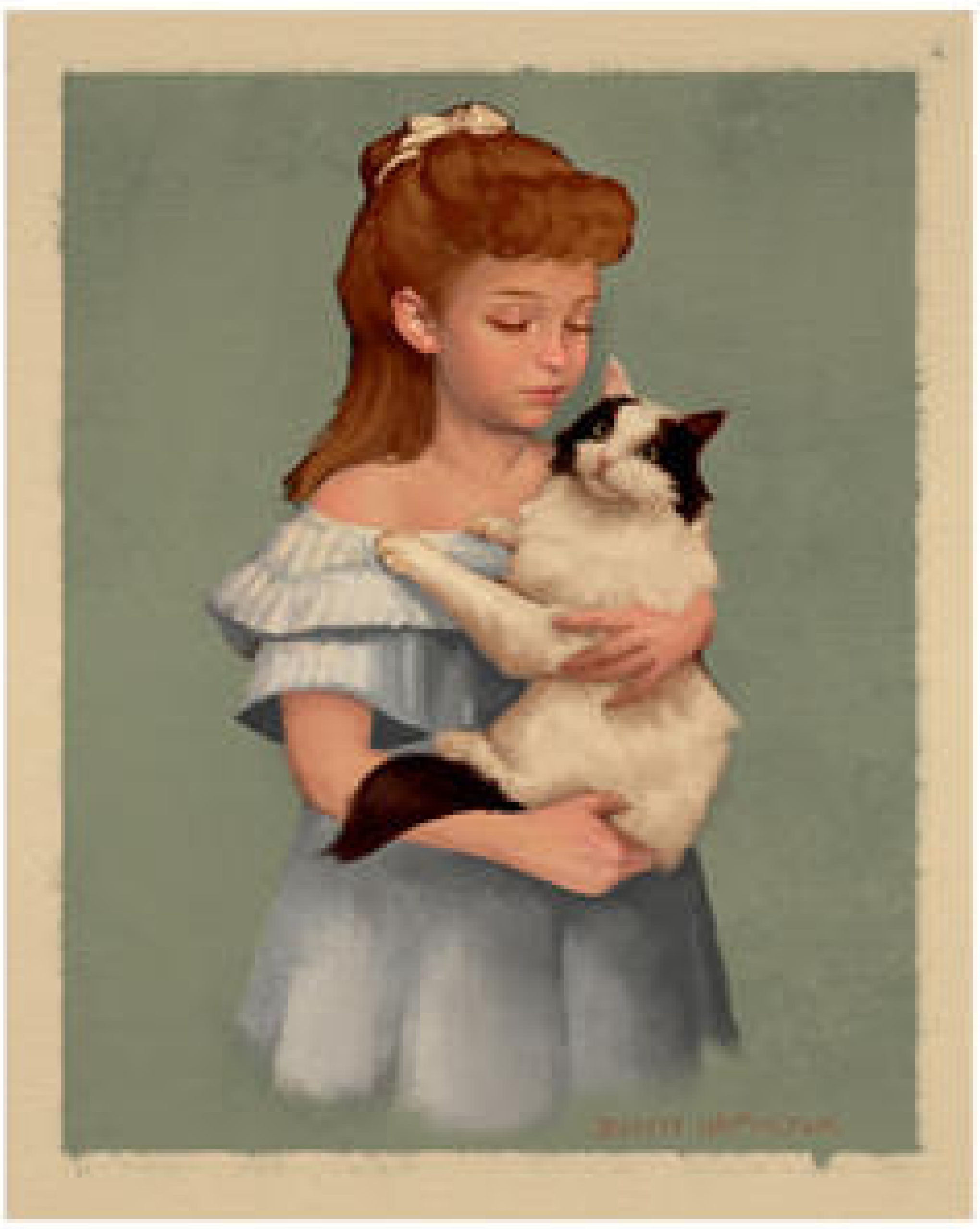
The Garden District signs were inspired by actual wartime propaganda. The poster designs reflect the printing techniques used in the period (older posters were more "watercolour-like," whereas later posters were more graphic). We also paid attention to how paper would have aged over time.

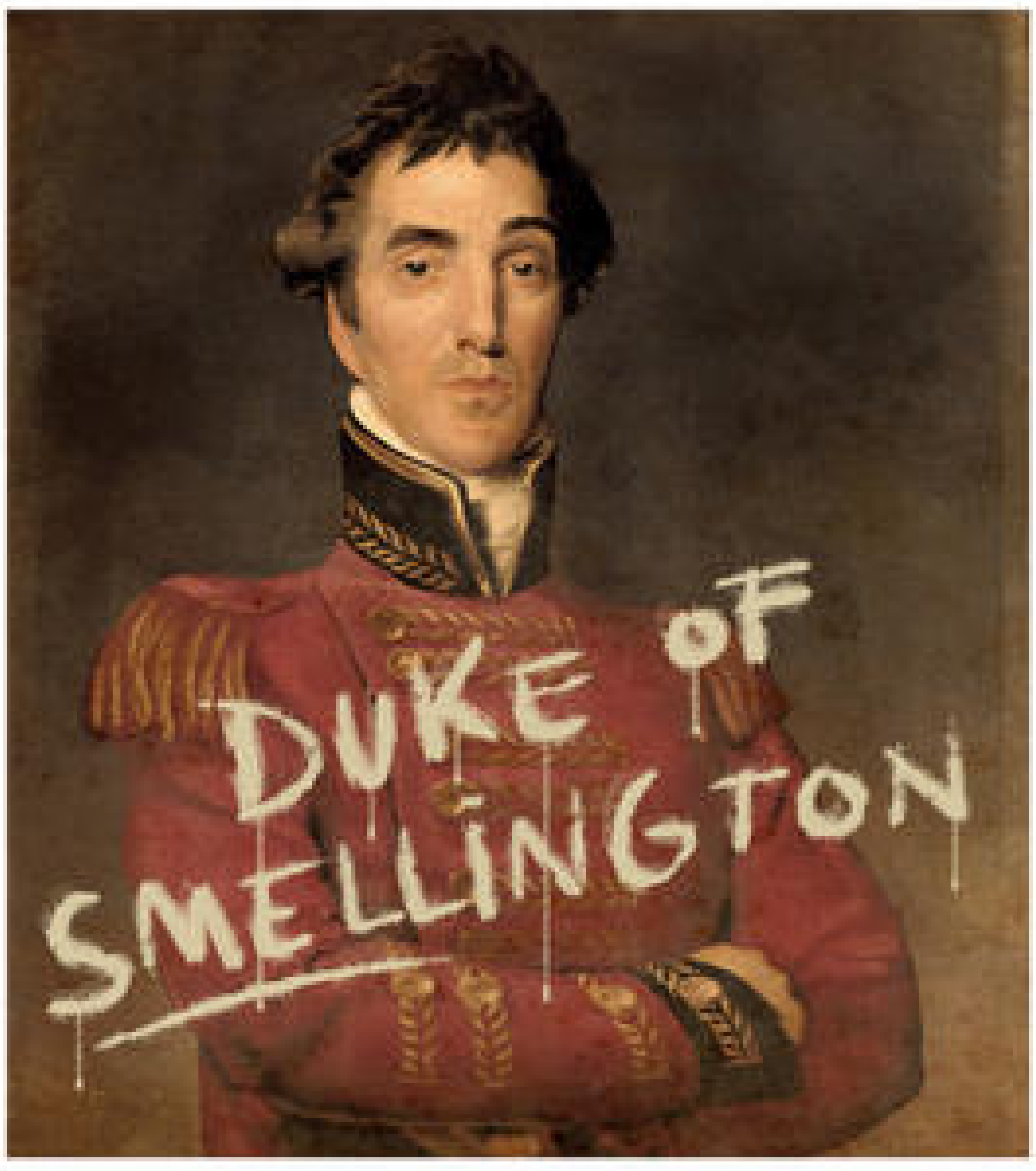
Interiors

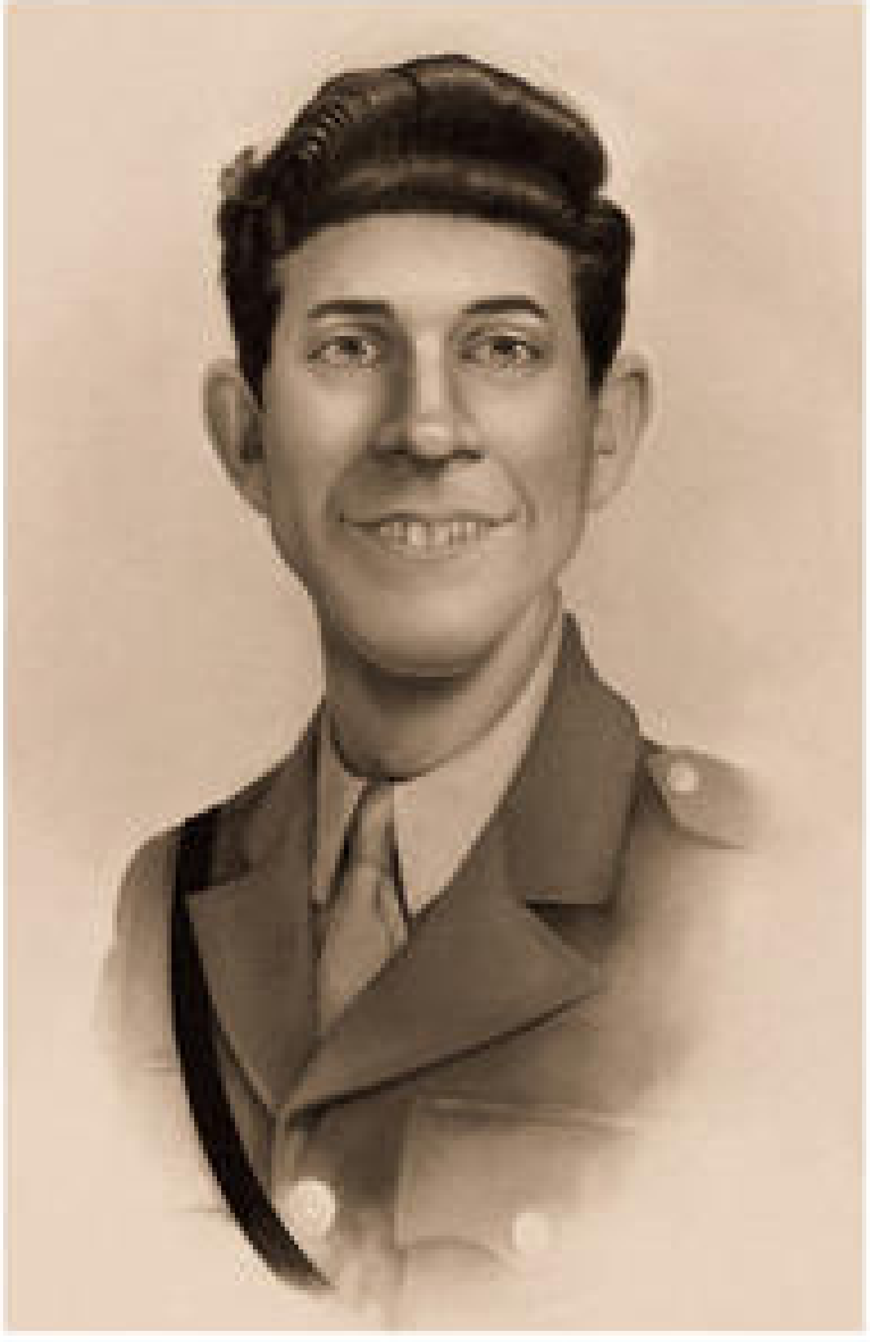
Shawn Wiederhoeft and Emmanuel Lauzon

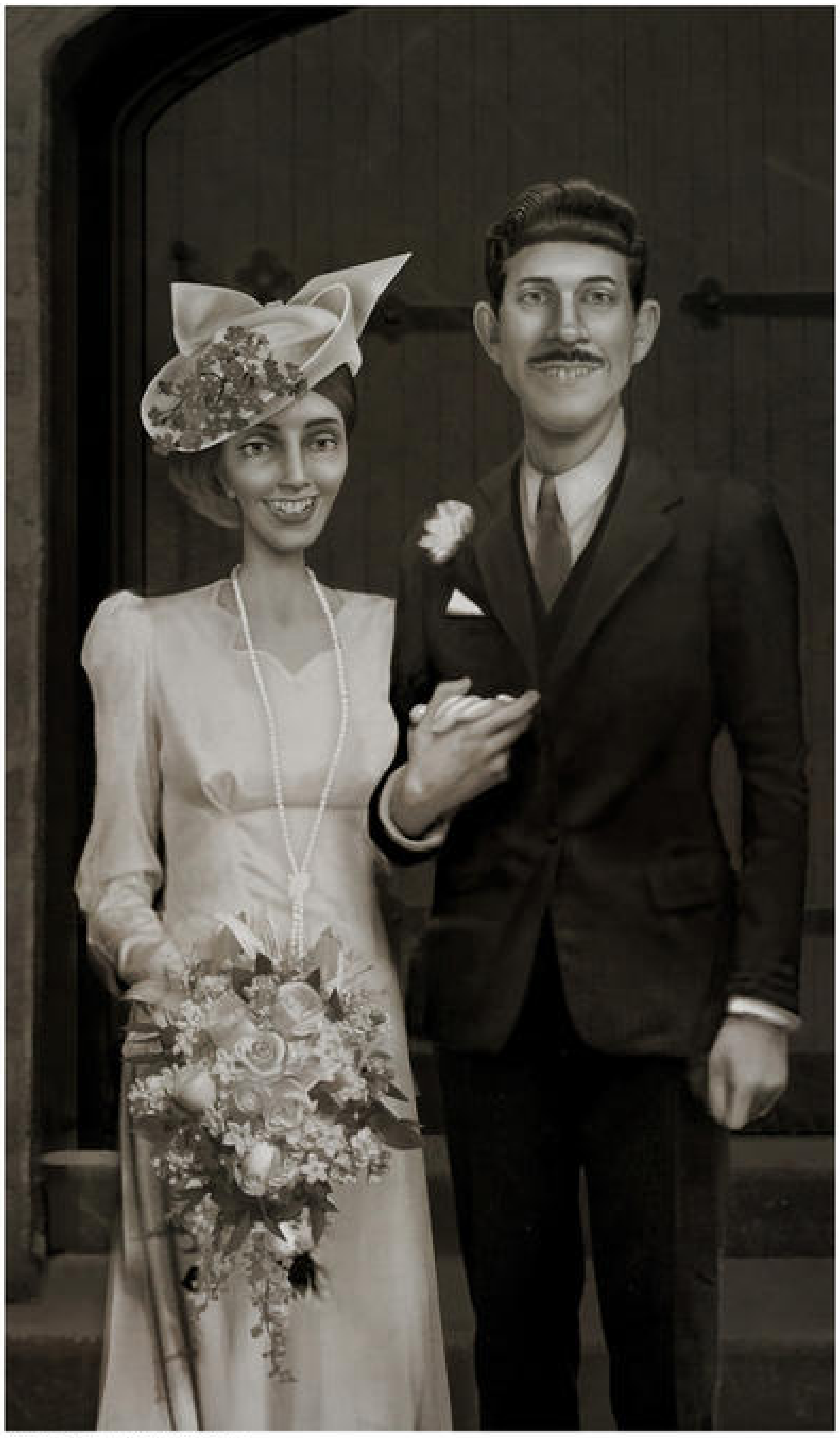
Marc-André Voyer

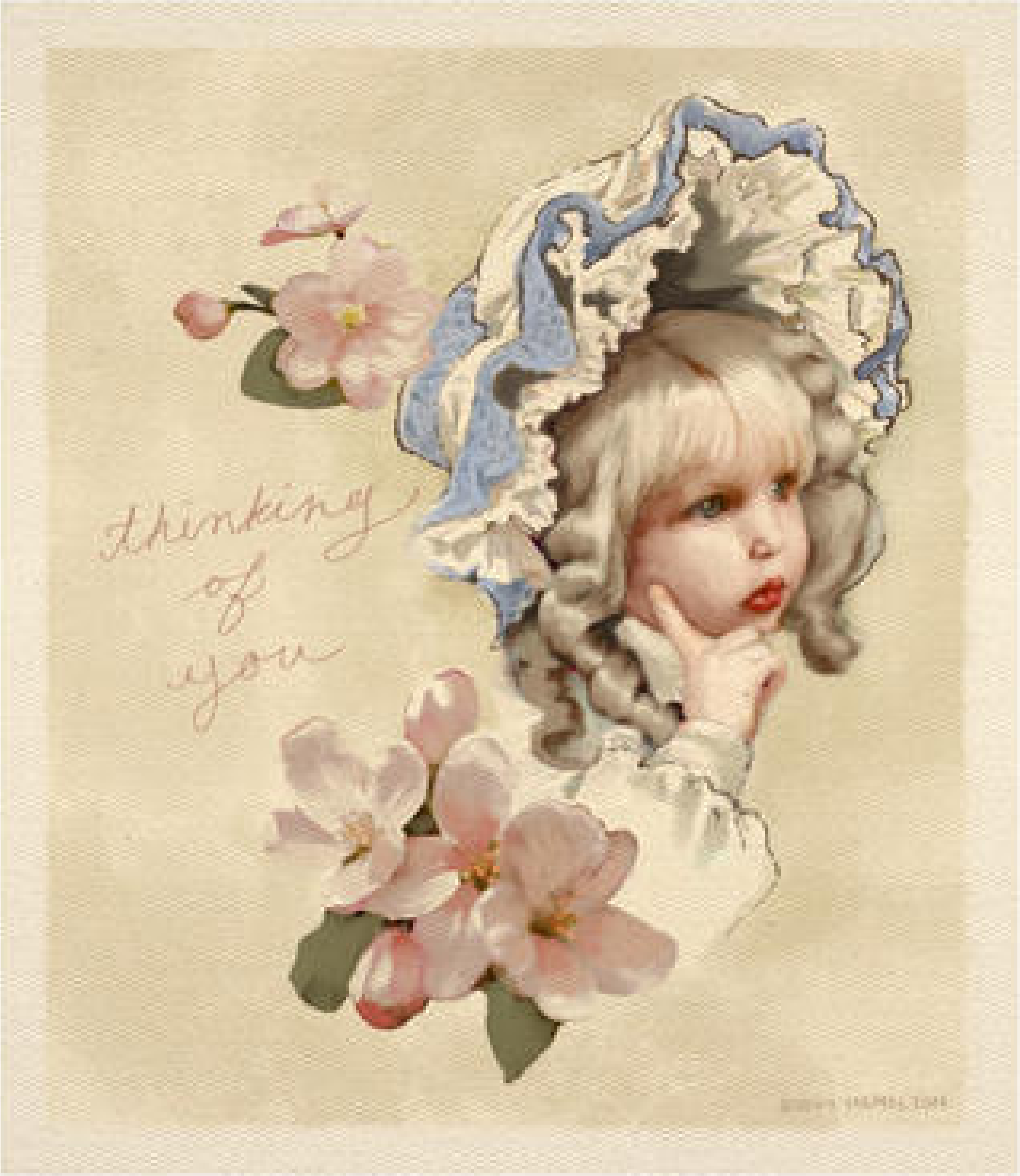
Shawn Wiederhoeft and Emmanuel Lauzon









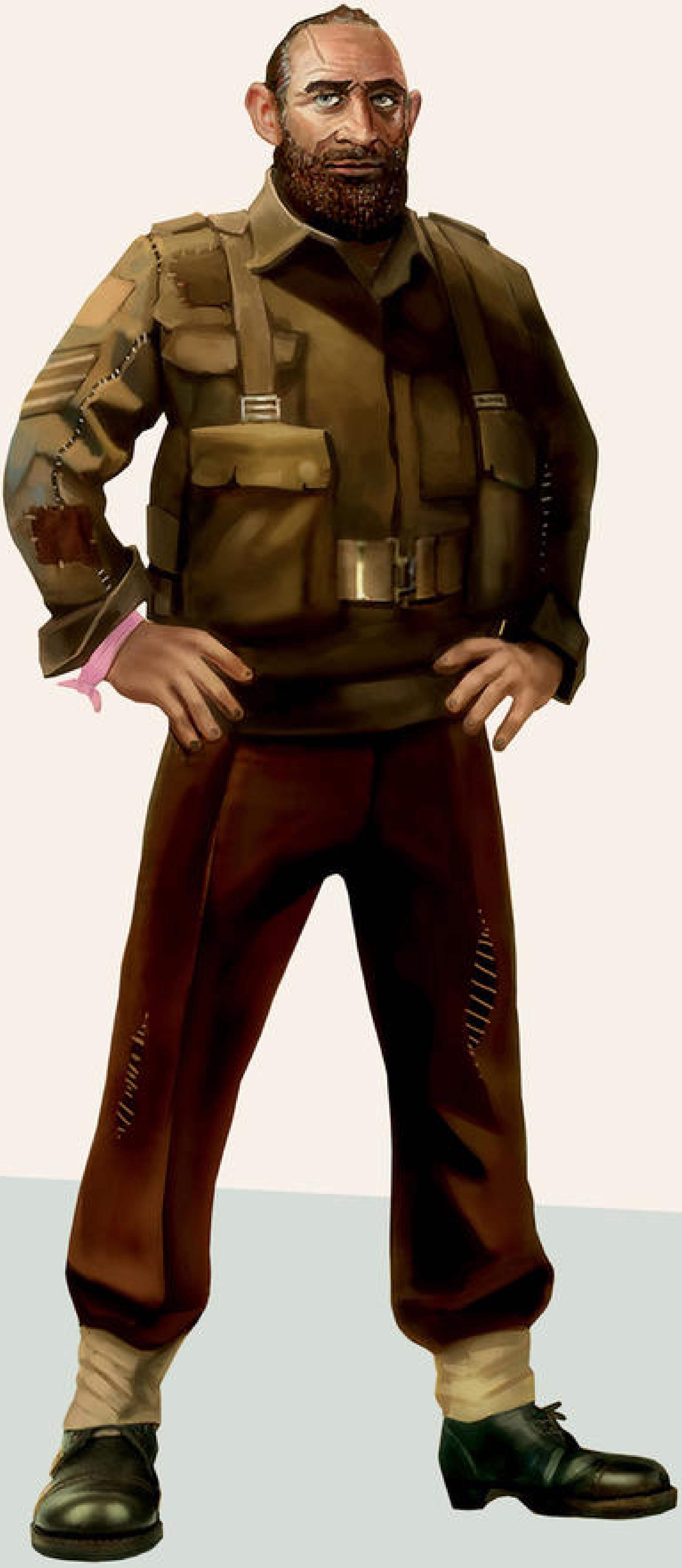


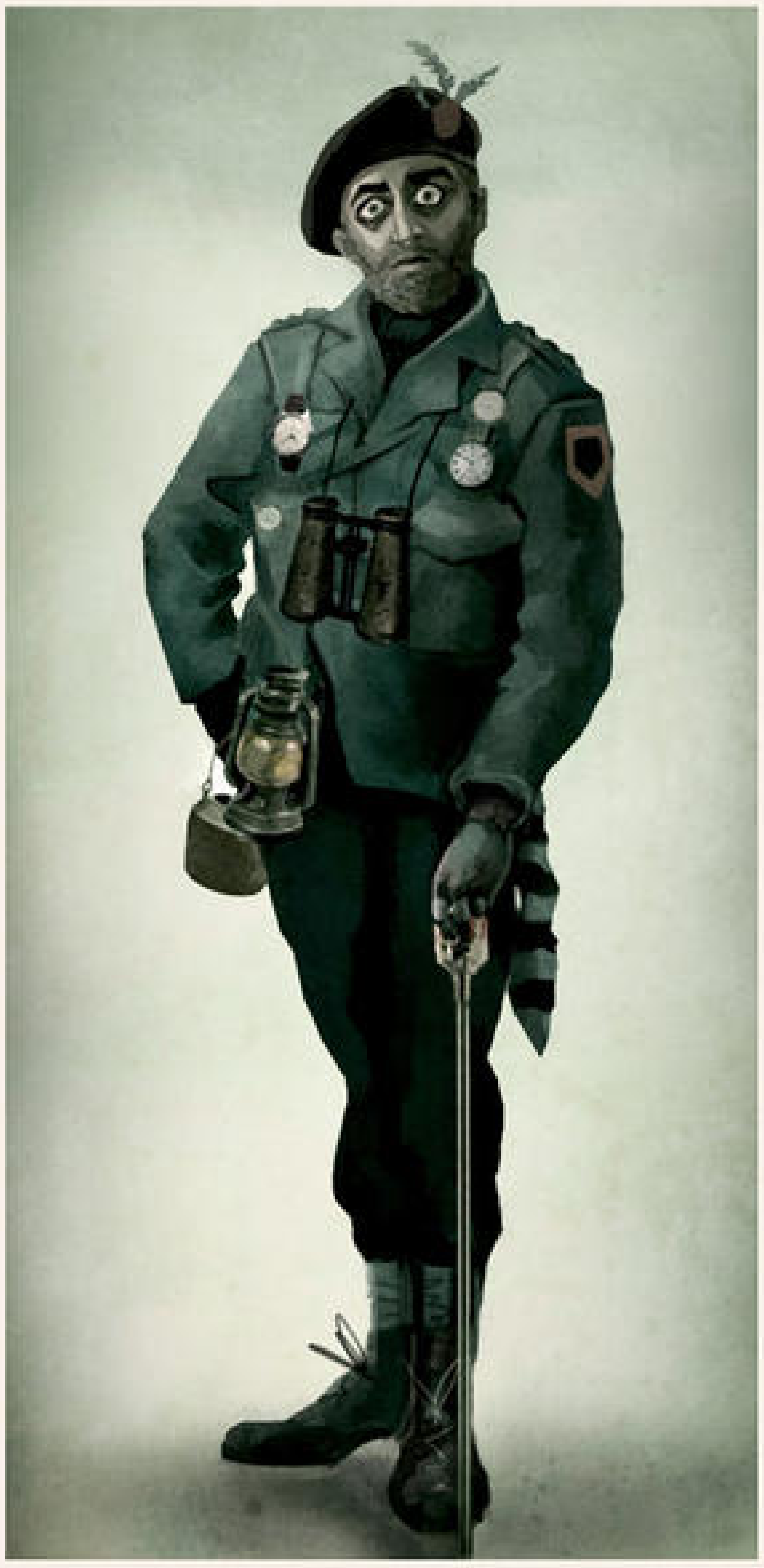
The Garden District interiors have been in a ruined state ever since the war. No one bothered to rebuild afterward. Wastrels live in a constant state of melancholia, surrounded by their past. Even so, these traditional English homes, with their antique furniture, personal mementos, and Victorian wallpaper, can seem cozier than houses in The Village.

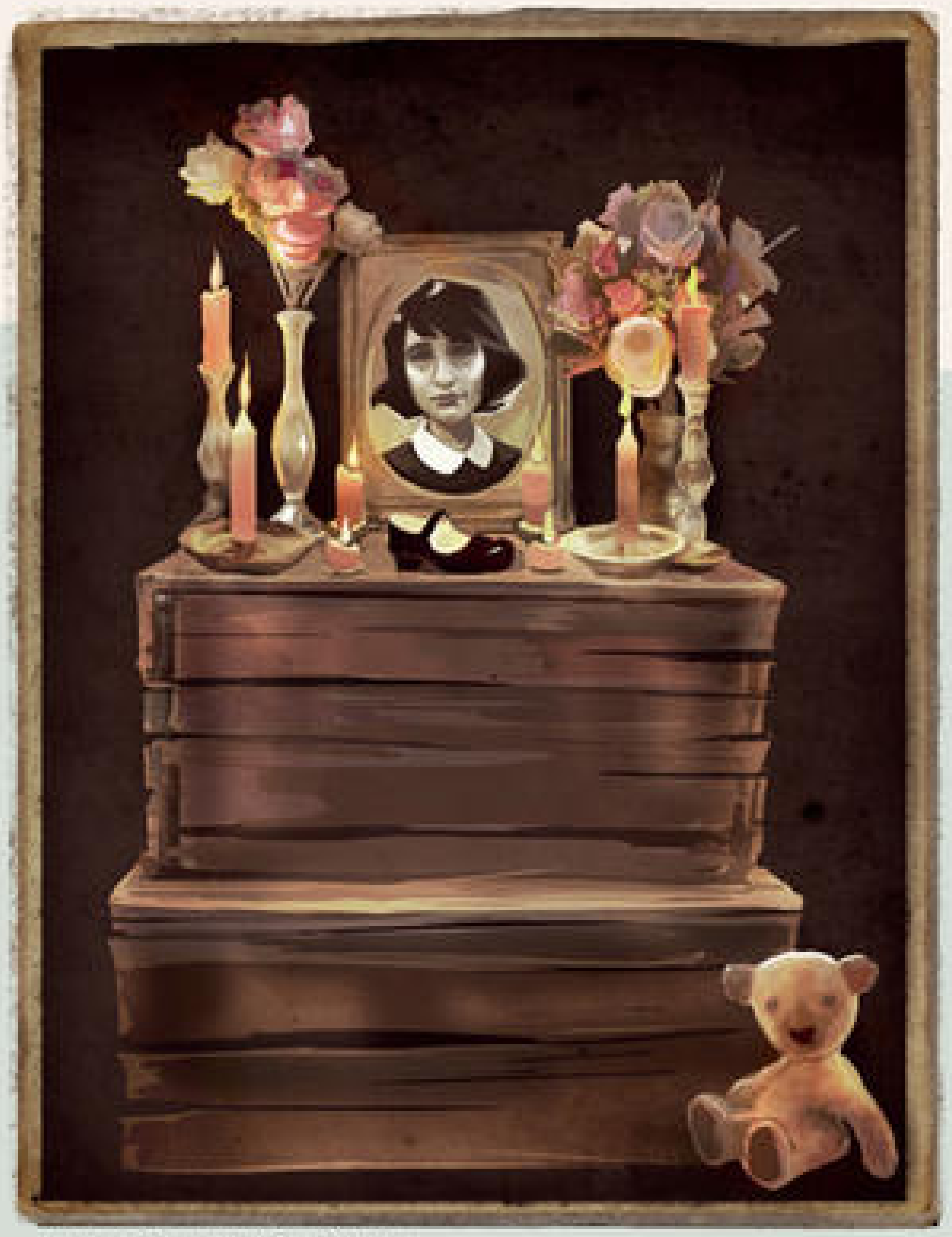
The colour palettes are warm and rustic: deep reds, purples, and greens. The old roofs sag under their own weight. The Victorian wallpaper is peeling away, and the wood is rotting. The elegant furniture and fixtures are warped and tarnished. Nature has overtaken these houses with vines, moss, and flowers. There are no perfect angles in these interiors.

All art on this page by Sarah Hamilton

Ollie Starkey



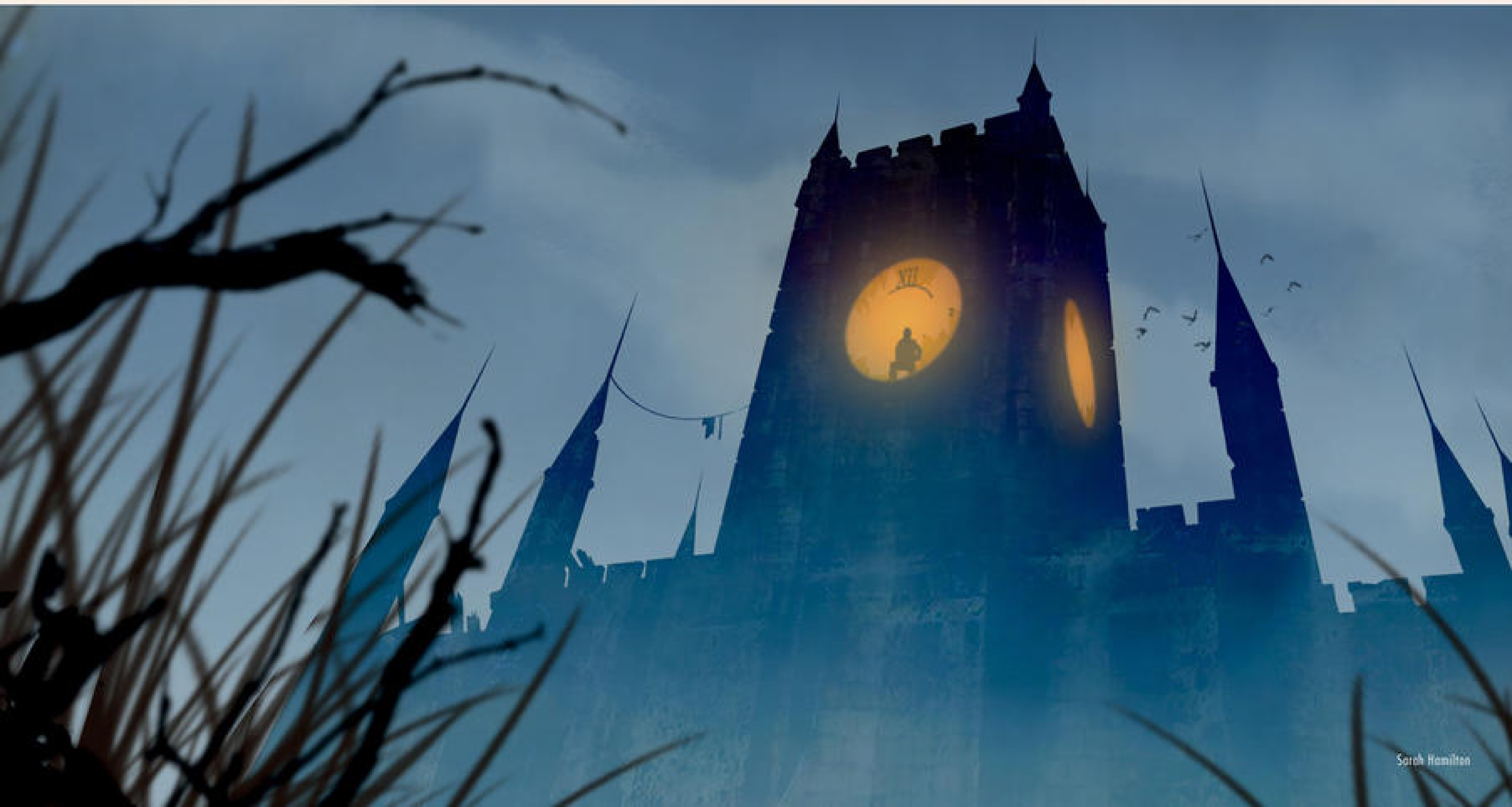




Ollie, the mad Scotsman, is the last character the player controls. He is an ex-soldier, tough and hardy. But his memory is shattered; it's "like a church made of cheese and all the congregation is mice." Decent Wellies hate him, so The Village is particularly dangerous. That's why he camps out in The Garden District in the abandoned Wellington Wells train station. You'll never find Ollie in mod clothing or a Happy Face mask; he still wears his uniform (except for his plaid pants), and carries military gear.

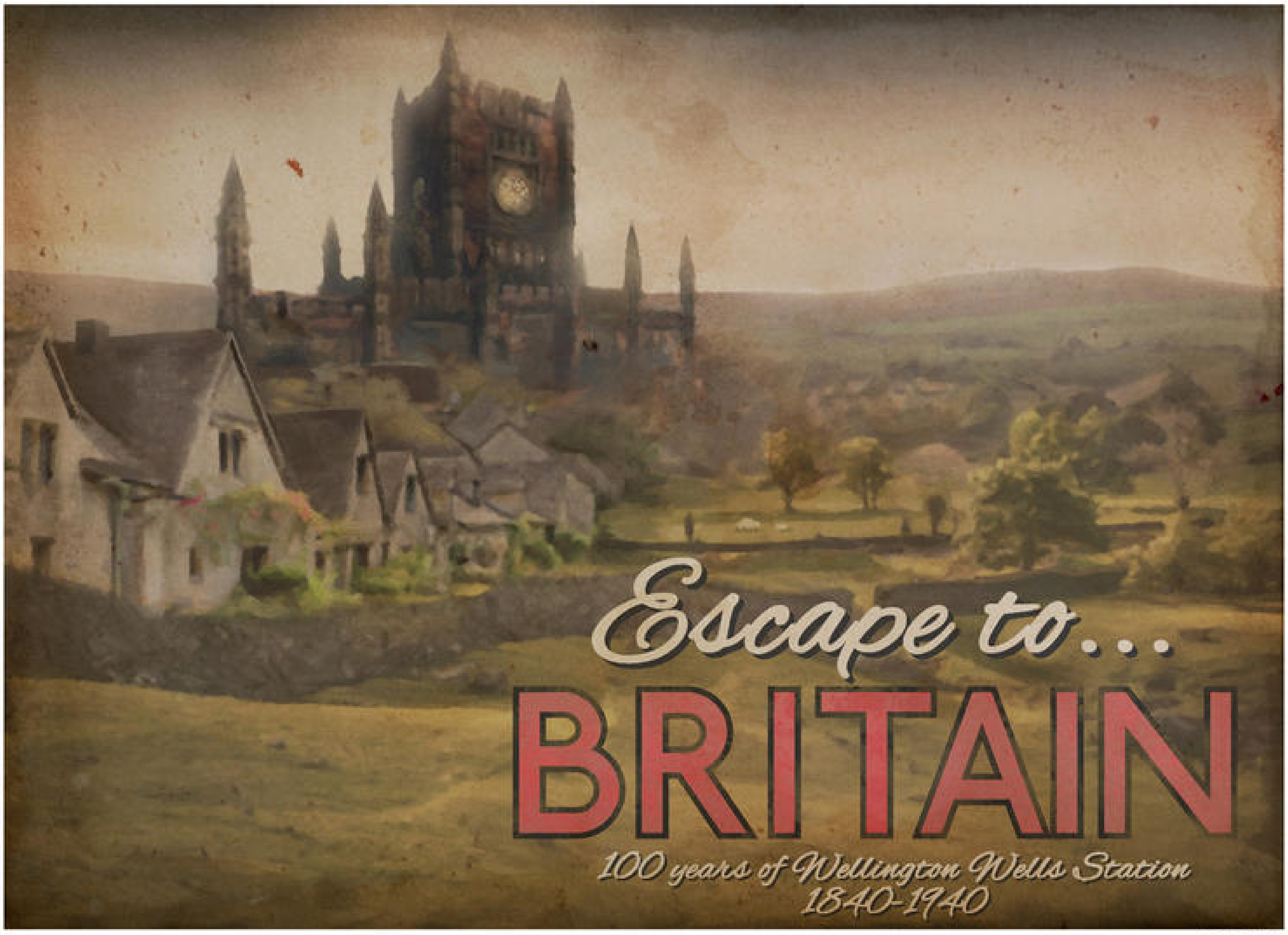
All art on this page by Whitney Clayton

Character Model by Tito Belgrave

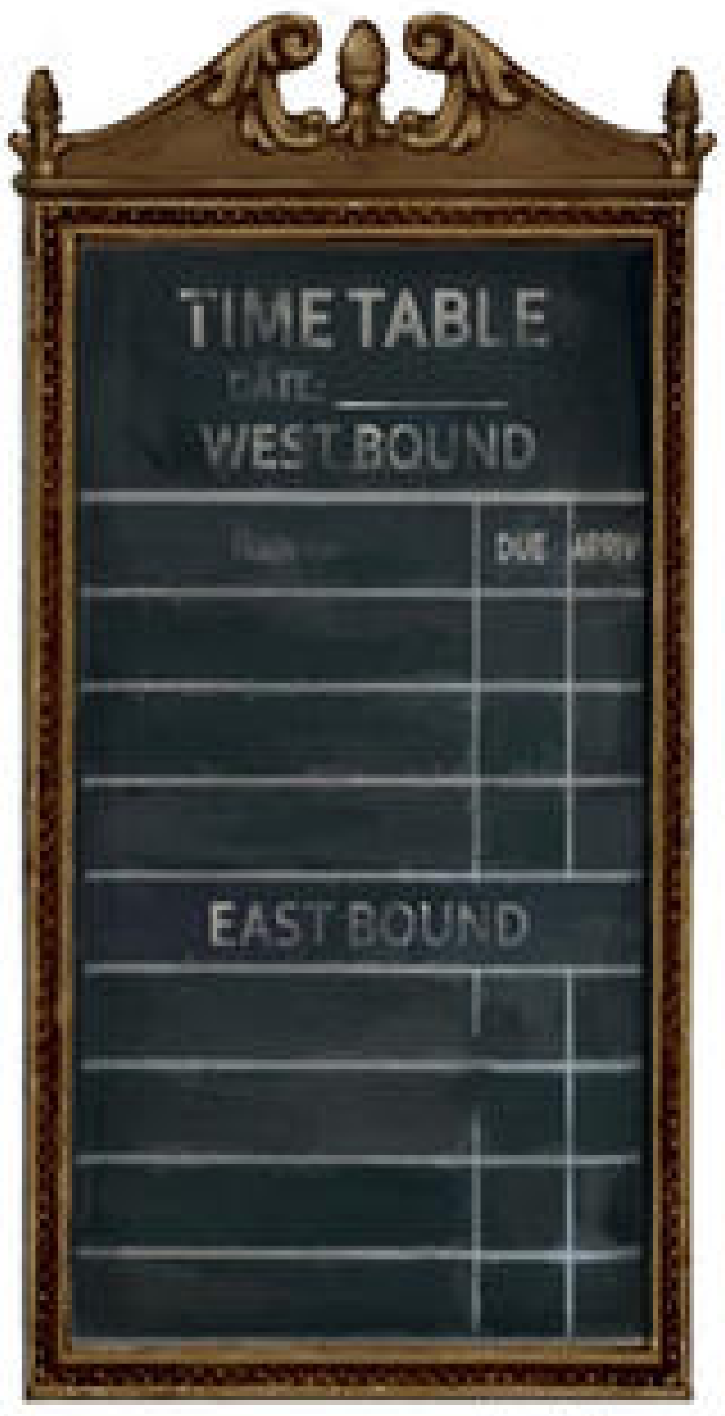


Sarah Hamilton

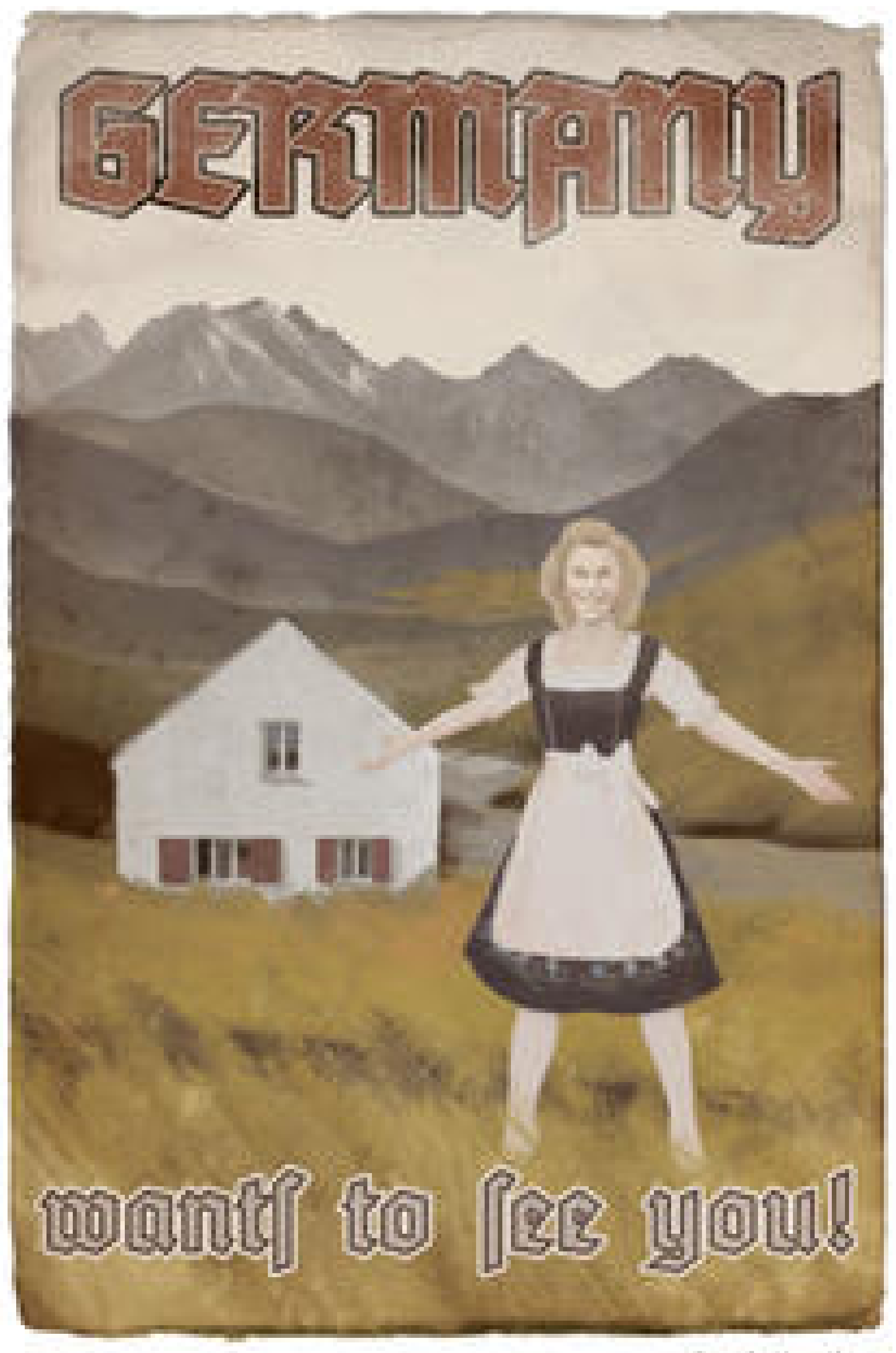
Wellington Wells Train Station


Escape to...
BRITAIN
100 years of Wellington Wells Station
1840-1940

Sarah Hamilton

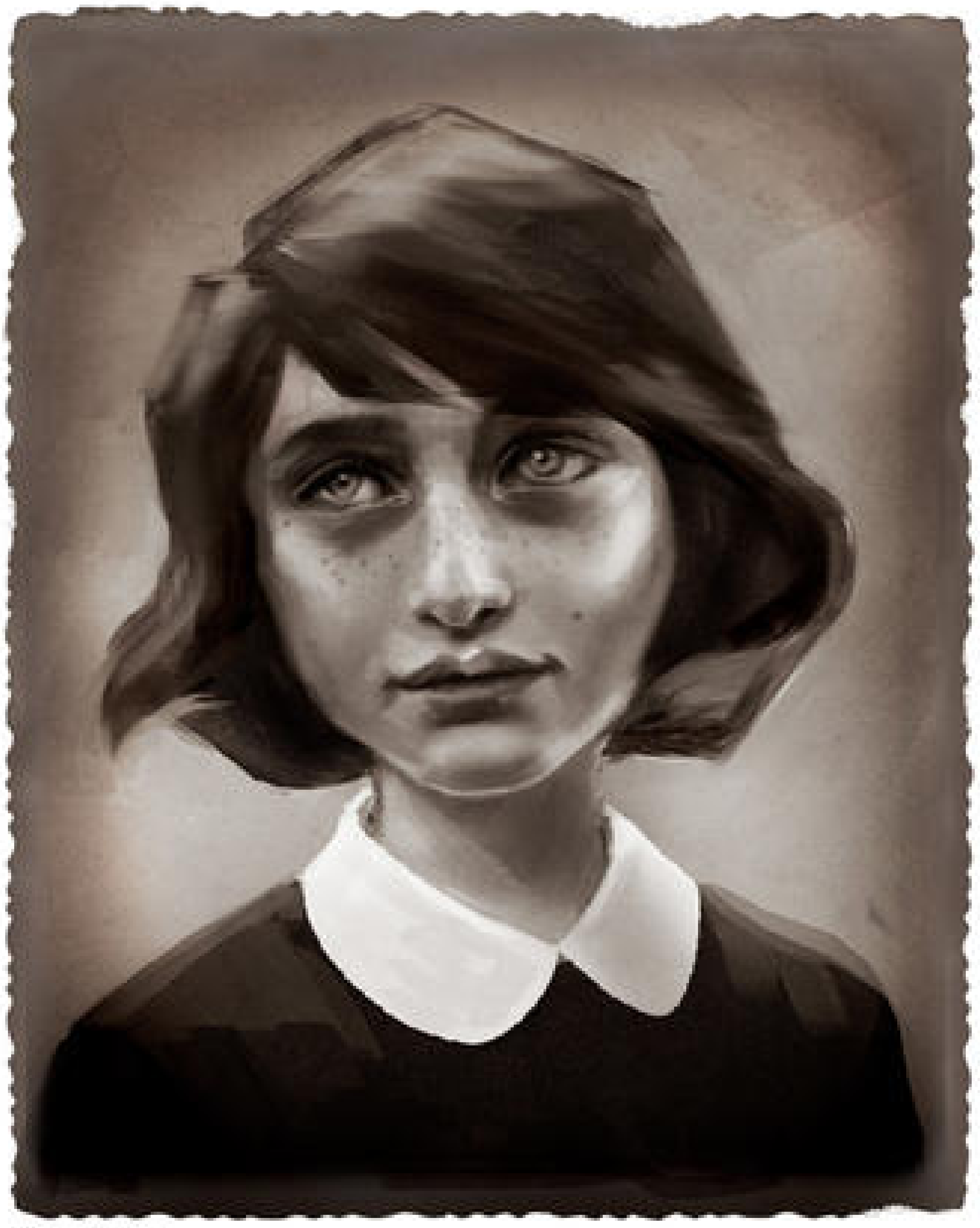

TIME TABLE
DATE:
WEST BOUND
DUE
ARRIV
EAST BOUND

Sarah Hamilton


GERMANY
wantſ to ſee you!

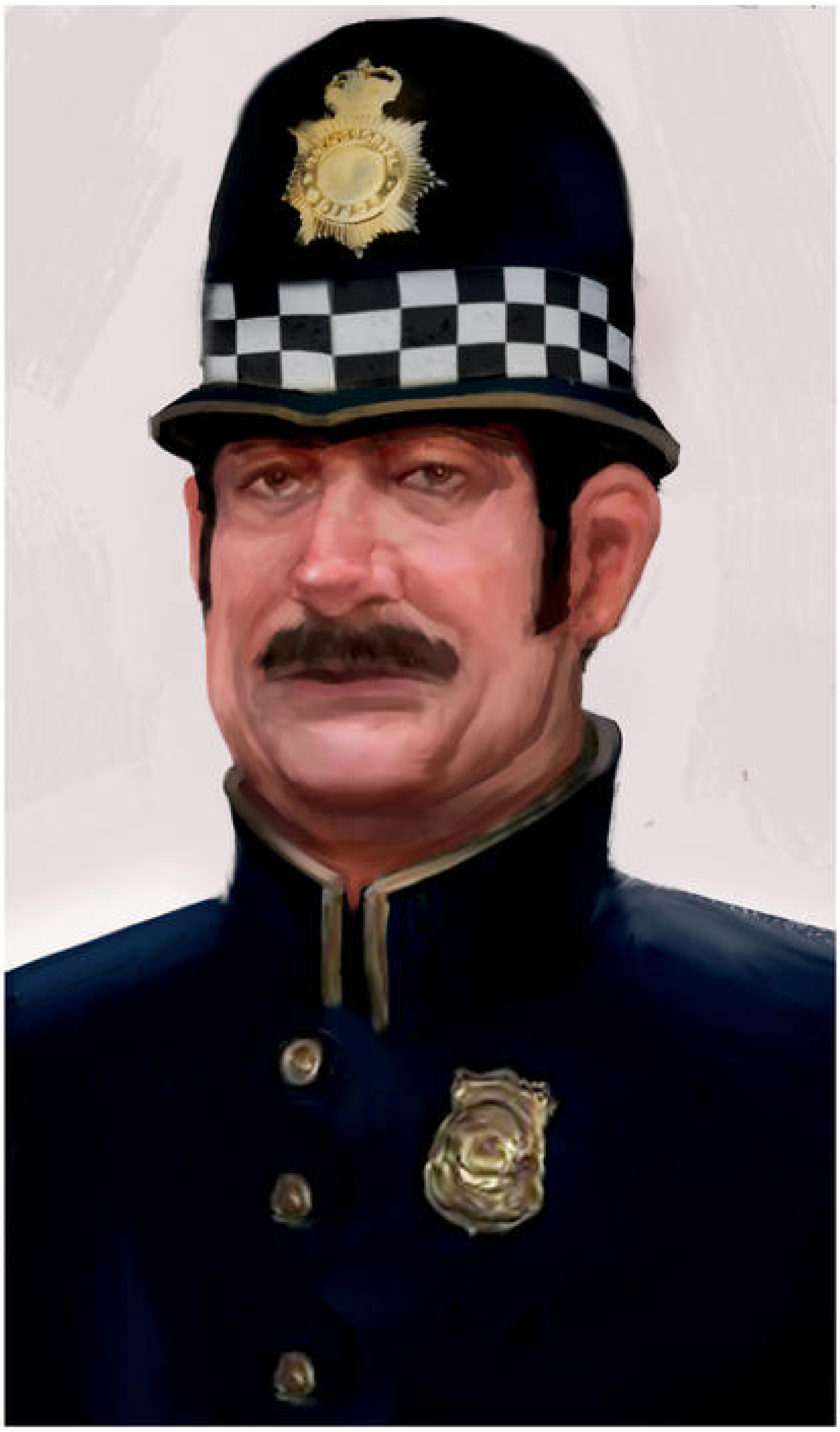
Sarah Hamilton

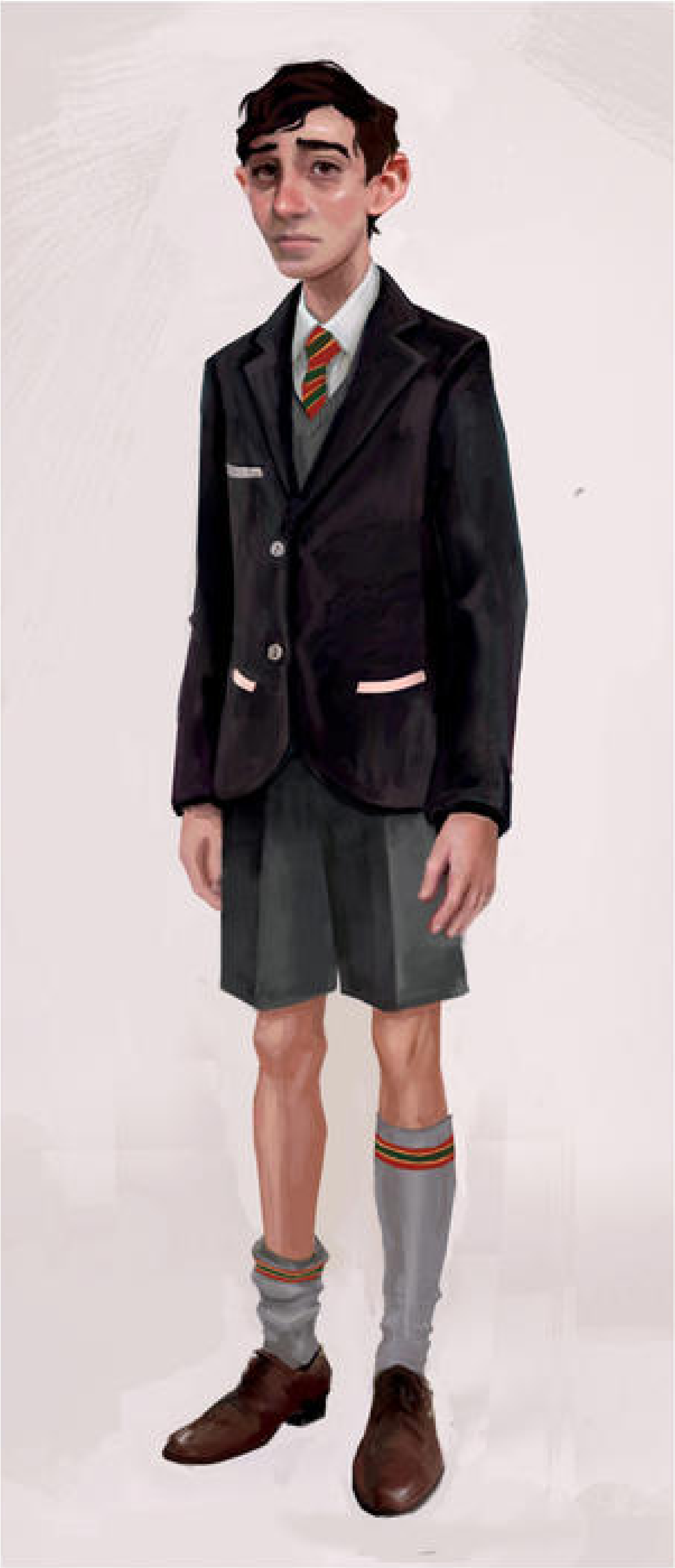
The train station is a place that Wellies would rather forget. Their darkest moment took place here during the Occupation. In the shadows, you can find clues about what happened. The location is modeled after Temple Meads station in Bristol, England. It's covered in ornate stonework and supported by arches. Because of the station's complex architectural, narrative, and game play requirements—not to mention its size—it was one of the most challenging and time-consuming structures to build in the game.

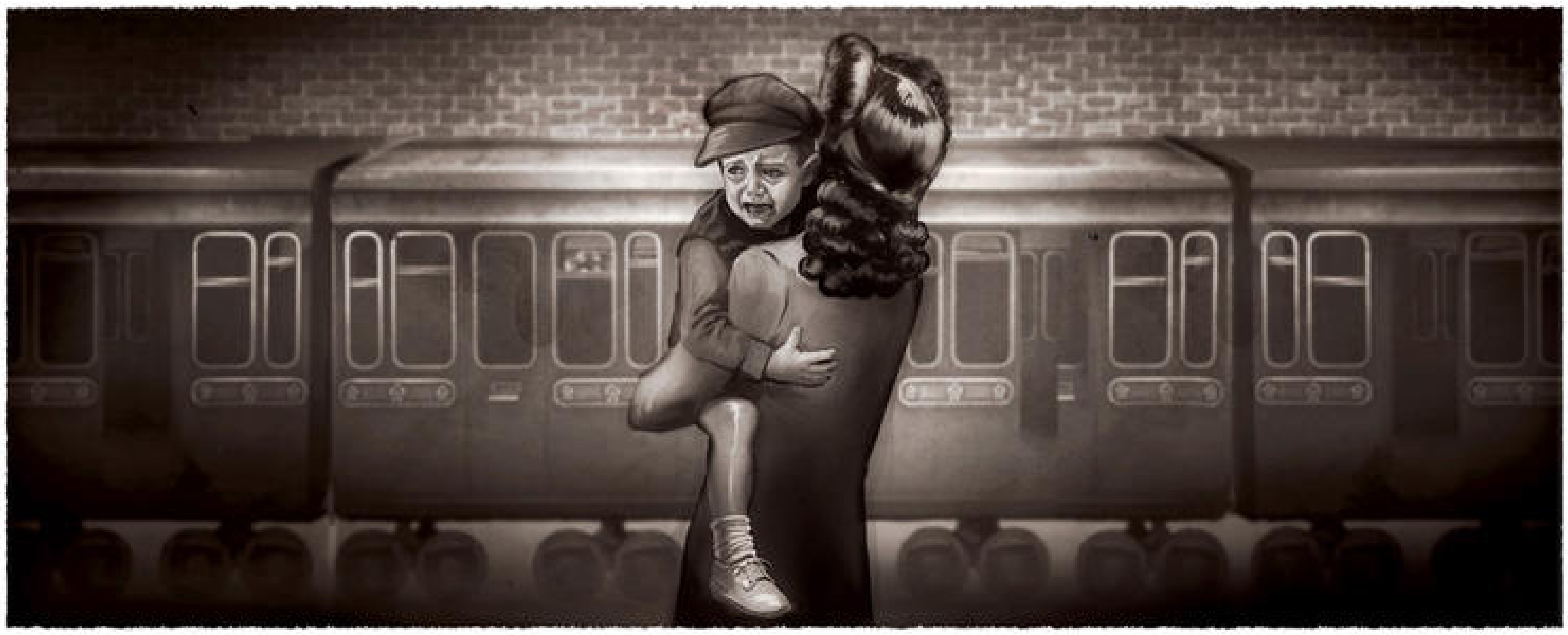


Whitney Clayton

POST & LUGGAGE

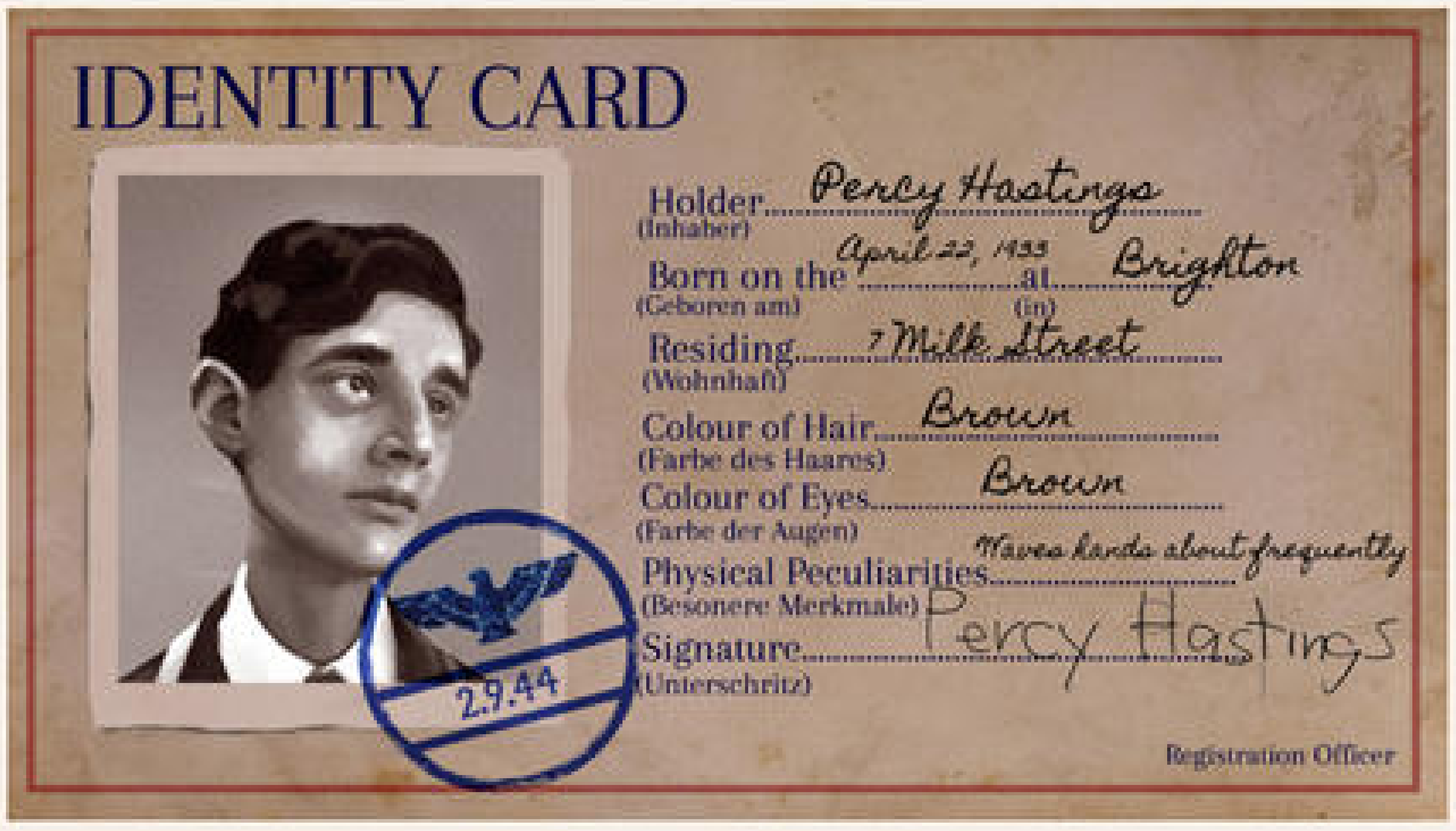






All art on page by Whitney Clayton

Chief Inspector Peters and Percy



IDENTITY CARD

Holder (Inhaber): Percy Hastings

Born on the (Geboren am): April 22, 1933 at (in): Brighton

Residing (Wohnhaft): 7 Milk Street

Colour of Hair (Farbe des Haares): Brown

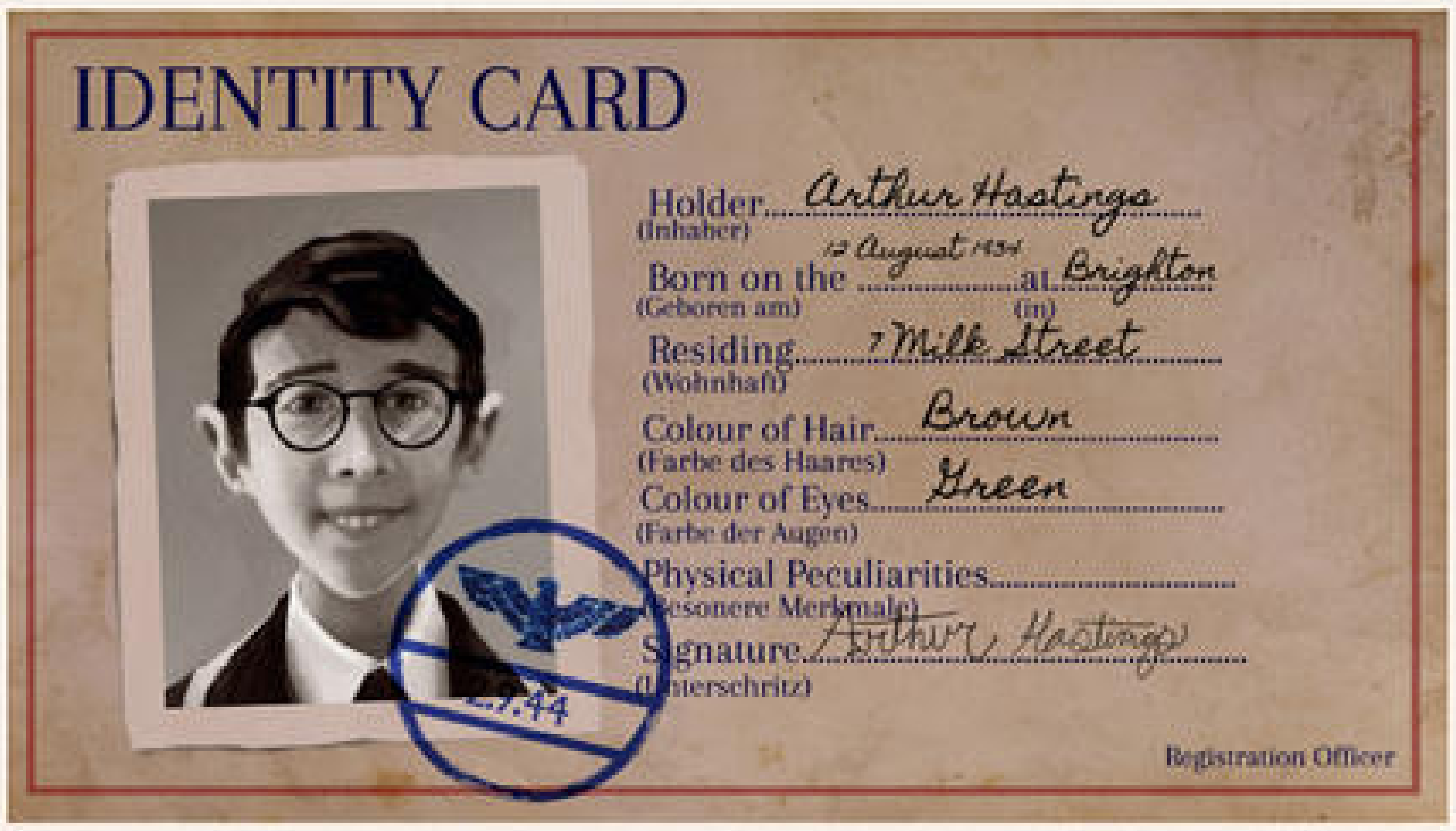
Colour of Eyes (Farbe der Augen): Brown

Physical Peculiarities (Besonere Merkmale): Waves hands about frequently

Signature (Unterschritz): Percy Hastings

2.9.44

Registration Officer



IDENTITY CARD

Holder (Inhaber): Arthur Hastings

Born on the (Geboren am): 12 August 1934 at (in): Brighton

Residing (Wohnhaft): 7 Milk Street

Colour of Hair (Farbe des Haares): Brown

Colour of Eyes (Farbe der Augen): Green

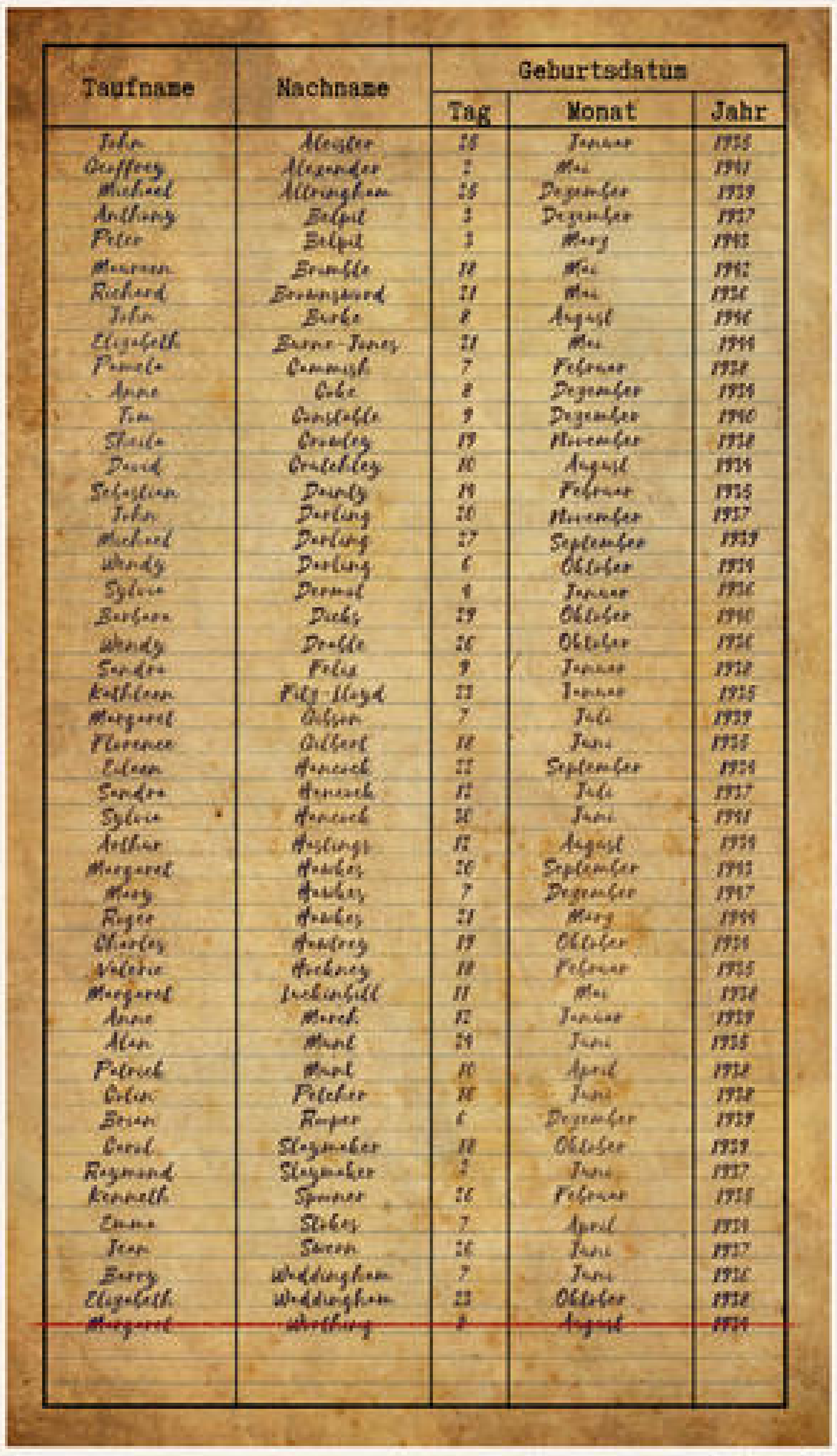
Physical Peculiarities (Besonere Merkmale):

Signature (Unterschritz): Arthur Hastings

2.9.44

Registration Officer

Whitney Clayton

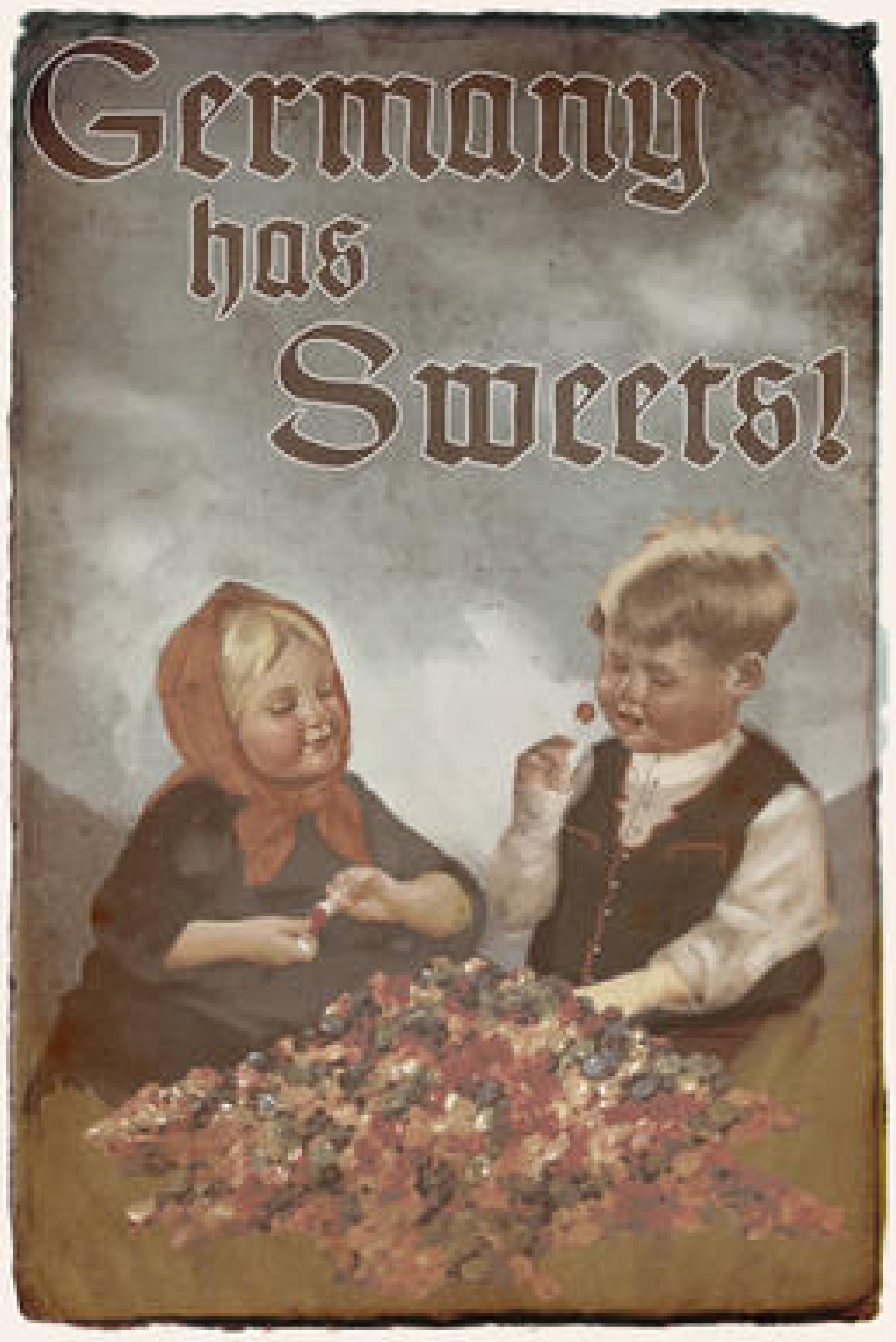


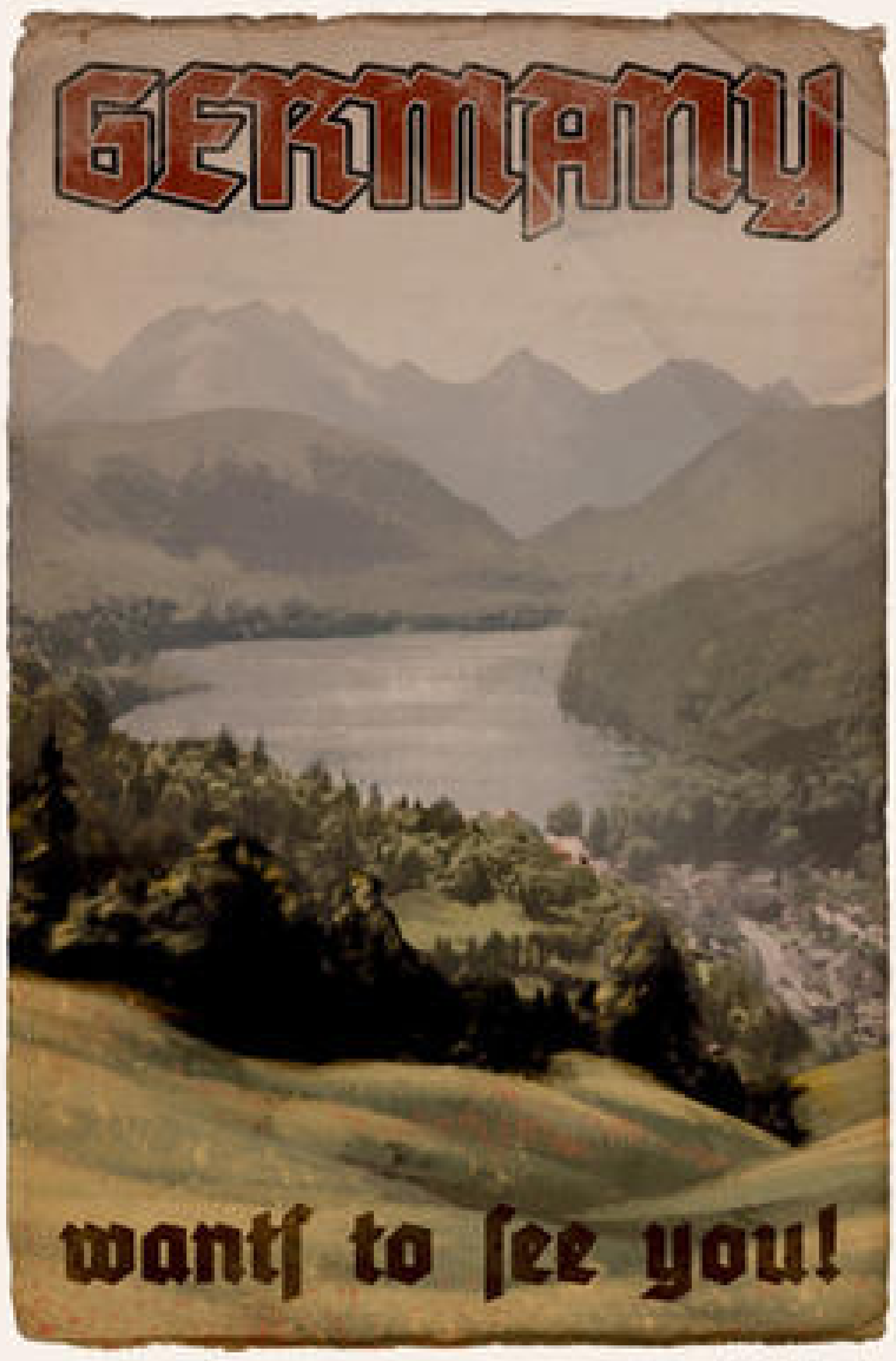
Taufname	Nachname	Geburtsdatum		
		Tag	Monat	Jahr
John	Aleister	28	Januar	1935
Geoffrey	Alexander	2	Mai	1941
Michael	Altringham	28	Dezember	1939
Anthony	Belpit	3	Dezember	1937
Peter	Belpit	3	März	1943
Maureen	Bramble	18	Mai	1942
Richard	Brownswood	21	Mai	1936
John	Burke	8	August	1936
Elizabeth	Burne-Jones	21	Mai	1944
Pamela	Cammish	7	Februar	1938
Anne	Cobe	8	Dezember	1934
Tim	Constable	9	Dezember	1940
Sheila	Crowley	19	November	1938
David	Crutchley	10	August	1934
Sebastian	Dainty	19	Februar	1935
John	Darling	20	November	1937
Michael	Darling	27	September	1939
Wendy	Darling	6	Oktober	1934
Sylvia	Dermot	4	Januar	1936
Barbara	Dicks	29	Oktober	1940
Wendy	Drabble	26	Oktober	1936
Sandra	Felix	9	Januar	1938
Kathleen	Fitz-Lloyd	22	Januar	1935
Margaret	Gibson	7	Juli	1939
Florence	Gilbert	18	Juni	1935
Eileen	Hancock	22	September	1934
Sandra	Hancock	12	Juli	1937
Sylvia	Hancock	30	Juni	1941
Arthur	Hastings	12	August	1934
Margaret	Hawkes	20	September	1943
Mary	Hawkes	7	Dezember	1947
Roger	Hawkes	21	März	1944
Charles	Hawtrey	19	Oktober	1934
Valerie	Hockney	18	Februar	1935
Margaret	Luckinbill	11	Mai	1938
Anne	March	12	Januar	1939
Alan	Mant	29	Juni	1935
Patrick	Mant	10	April	1938
Colin	Pitcher	30	Juni	1938
Brian	Roper	6	Dezember	1939
Carol	Slaymaker	18	Oktober	1939
Raymond	Slaymaker	2	Juni	1937
Kenneth	Spooner	26	Februar	1935
Emma	Stokes	7	April	1934
Jean	Swann	26	Juni	1937
Barry	Weddingham	7	Juni	1936
Elizabeth	Weddingham	23	Oktober	1938
~~Margaret~~	~~Worthing~~	~~8~~	~~August~~	~~1934~~

Sarah Hamilton

Chief Inspector Peters always seems to show up at the most emotionally fraught moments. He's the most philosophical of the constabulary.

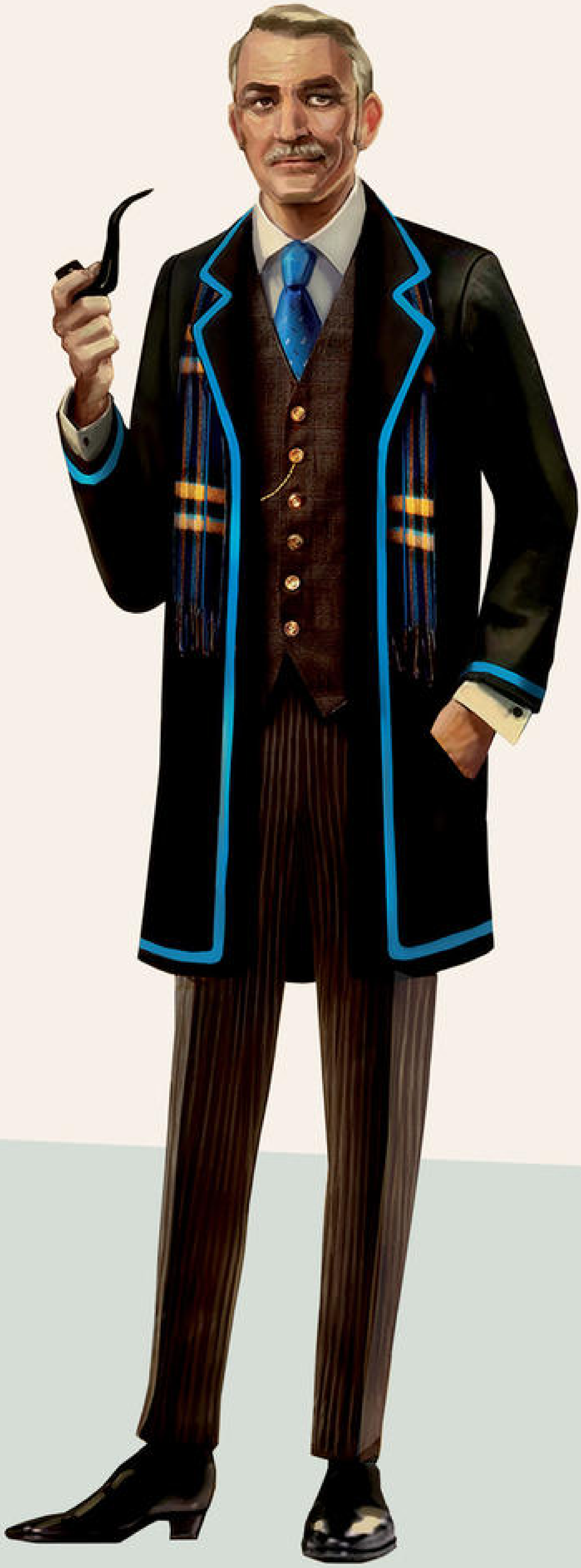
Percy, Arthur's brother, is one of the rare children you'll see in the game—but only in flashbacks. What actually happened to Percy is one of the game's mysteries. Because of his key role in the lore, his character design had to make clear that he was related to Arthur.



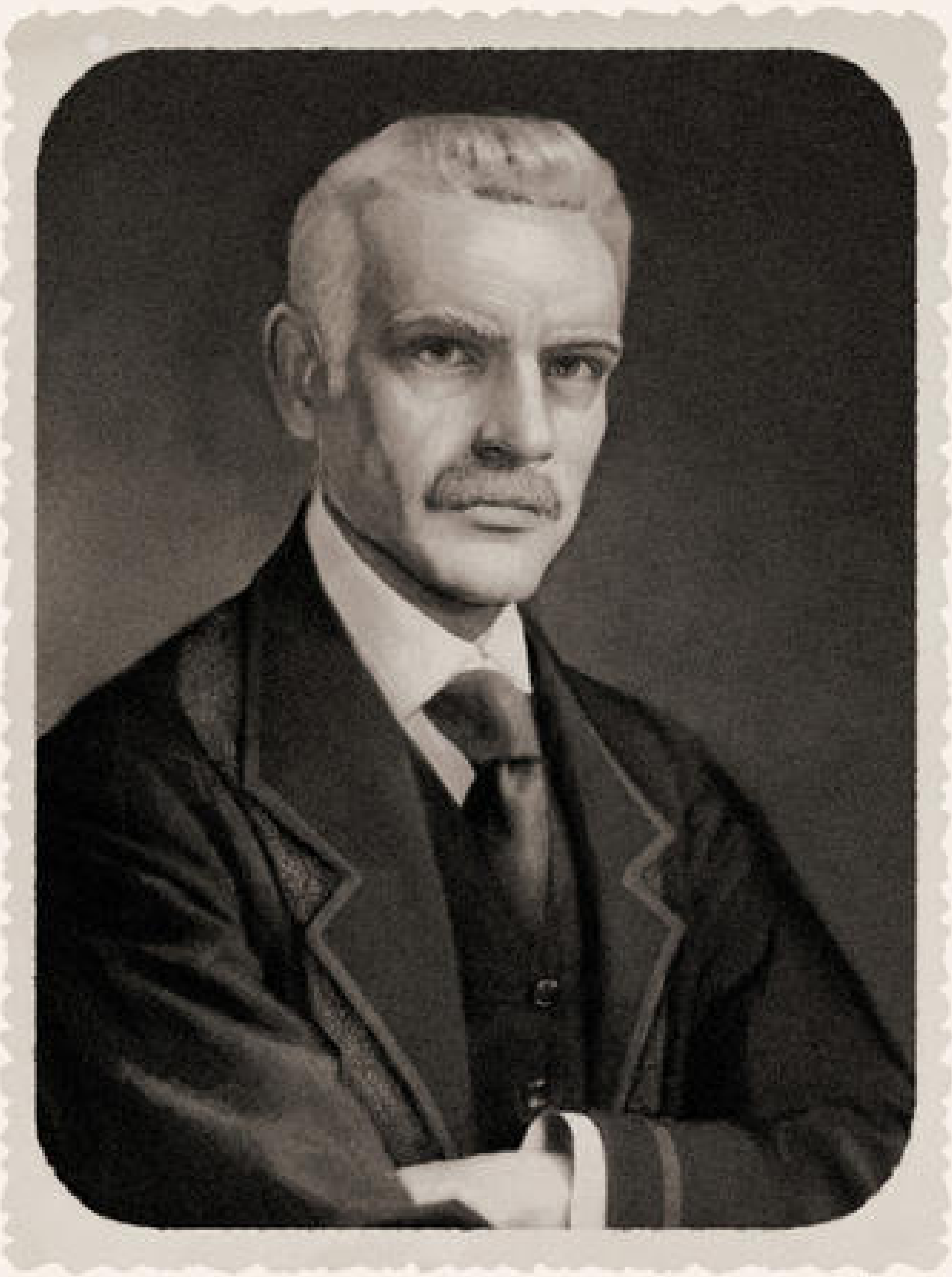


Sarah Hamilton

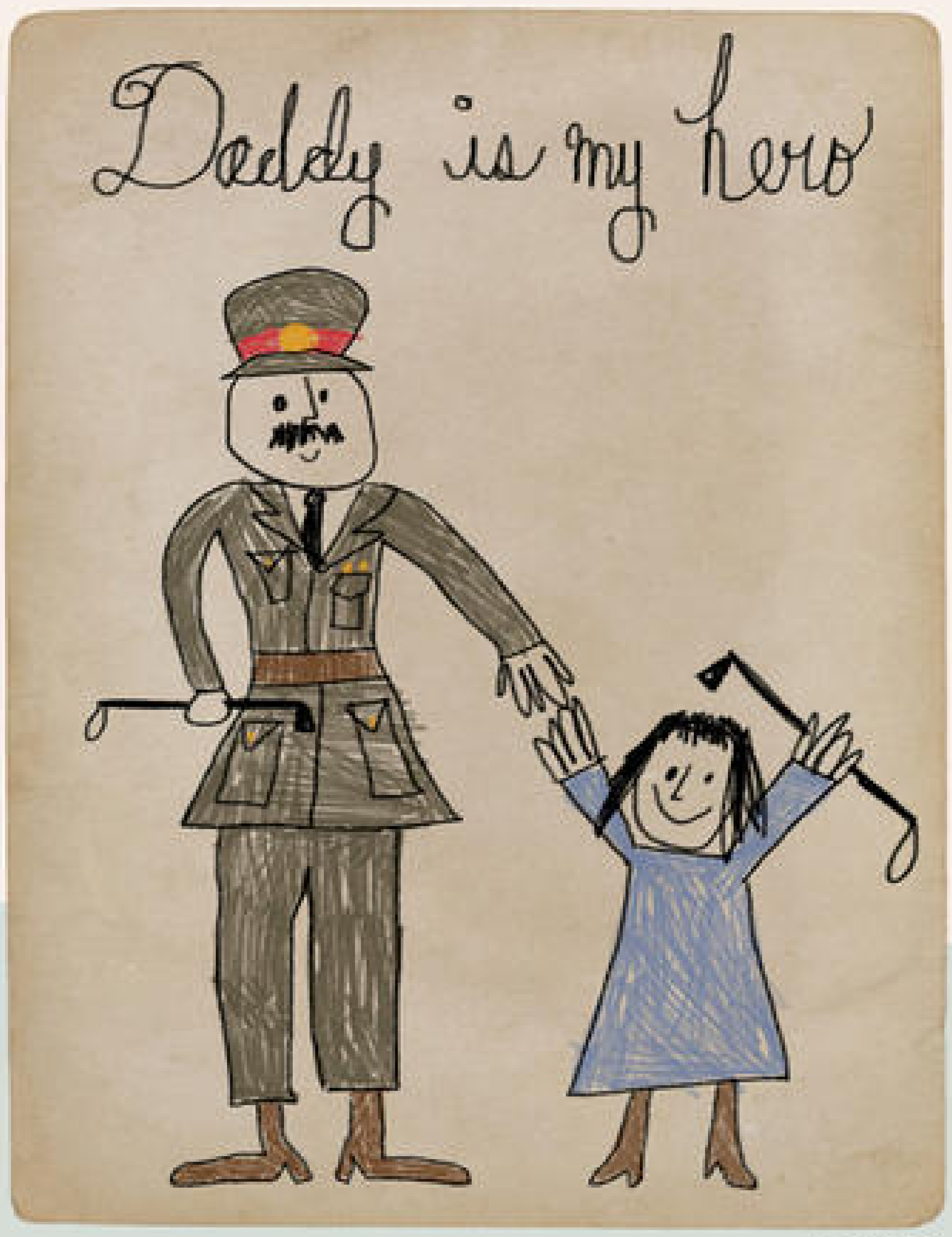
General Byng



Whitney Clayton

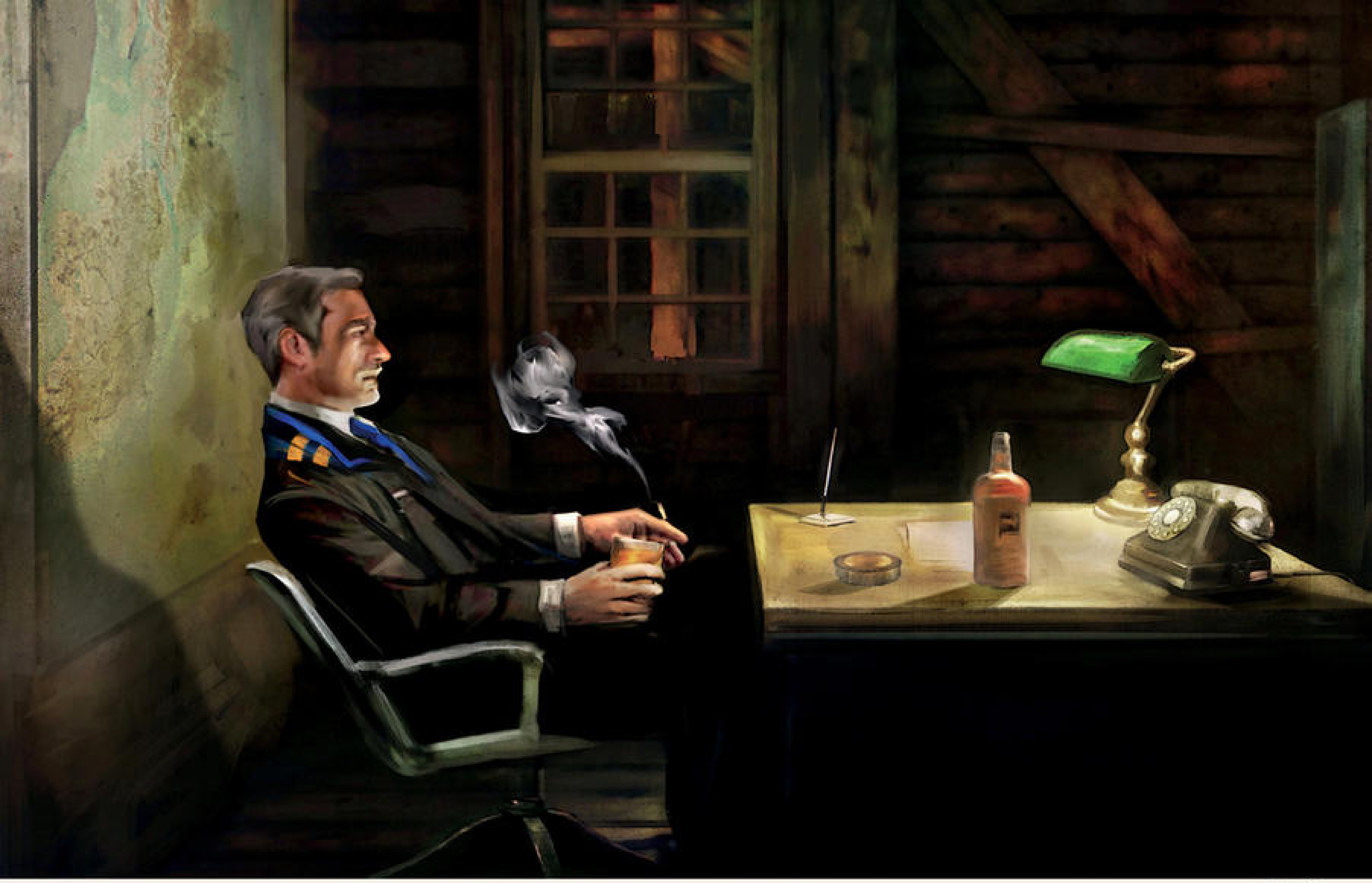


Sarah Hamilton



Sarah Hamilton

We first envisioned General Byng as a suave James Bond-type character, but as we developed his story, he evolved to being someone you don't necessarily like—and can't necessarily trust. For thematic reasons, his look became more like Neville Chamberlain. Byng remembers the terrible things he's done, but he excuses them all as having been his duty. His office is in the military camp, where no one dares to question his memories or his authority. His character design reflects his status, wealth, and high opinion of himself.



Whitney Clayton

Character Model by Tito Belgrave

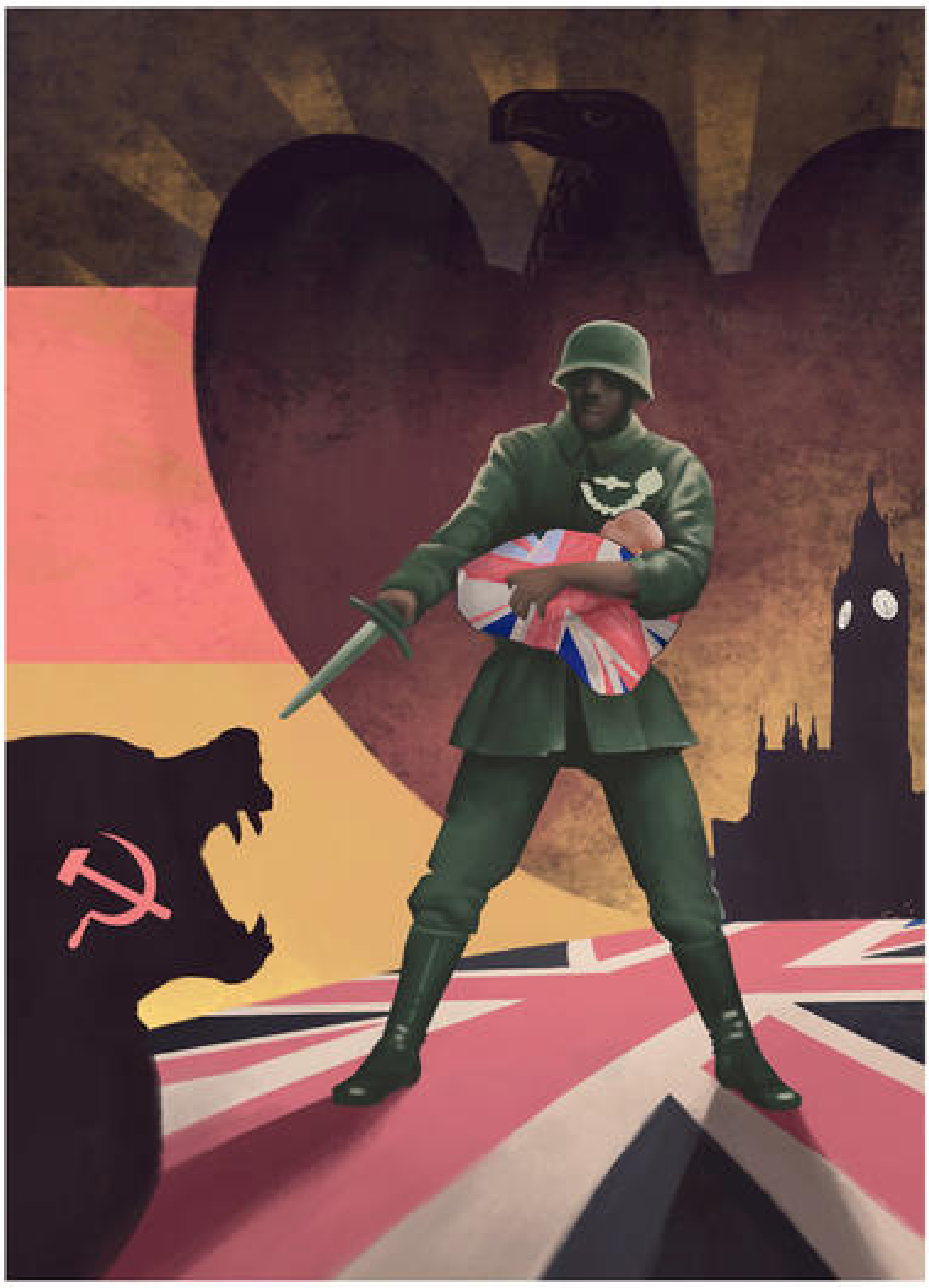
PRESENT PASS HERE
BRIDGE TO RAVENS HOLM
VICTORY MEMORIAL CAMP
HOME ARMY PERSONNEL AND AUTHORIZED VISITORS ONLY
INFILTRATORS AND SPIES WILL BE SHOT

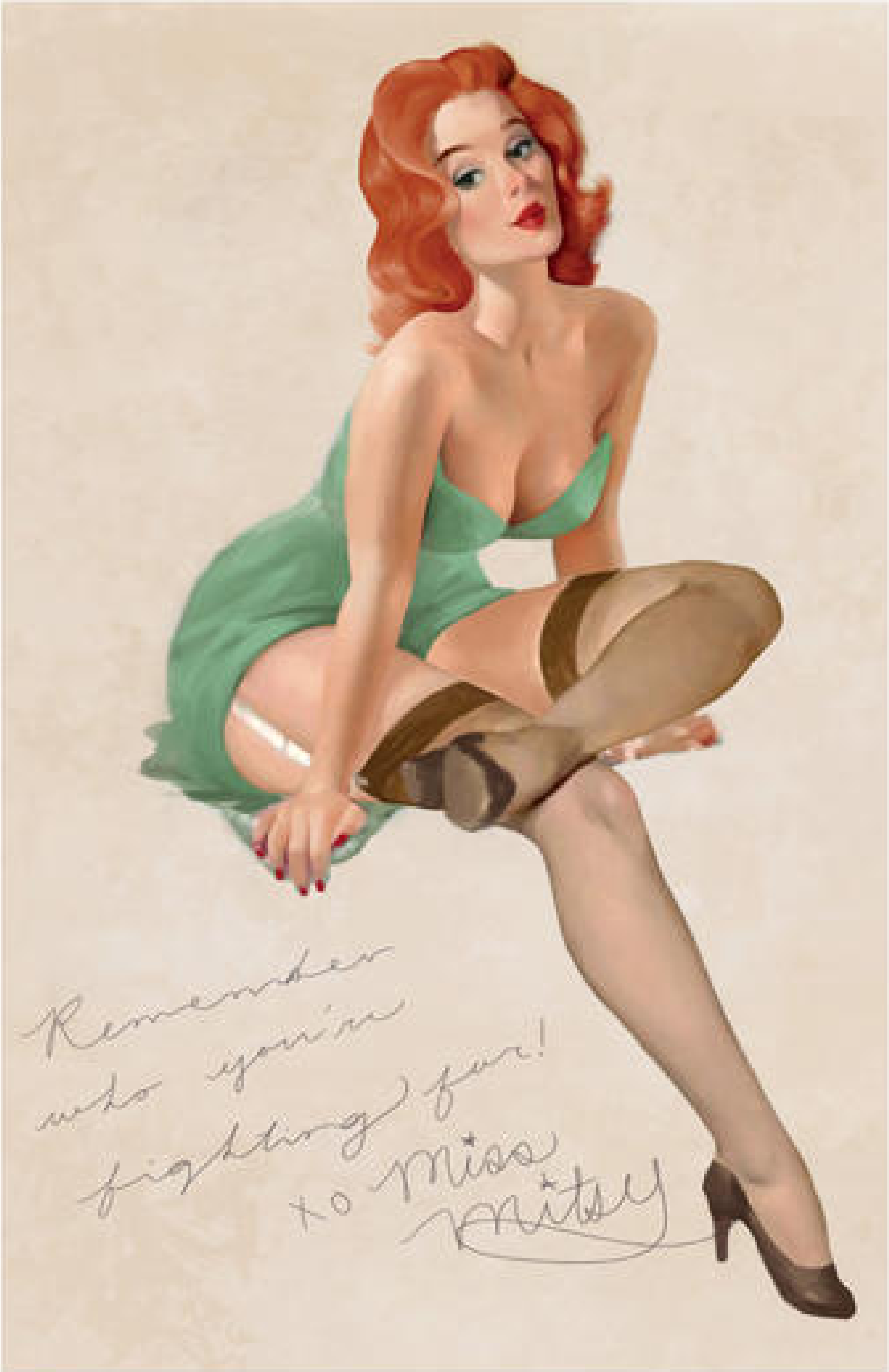
Warren Marshall and Guillaume Mardaga

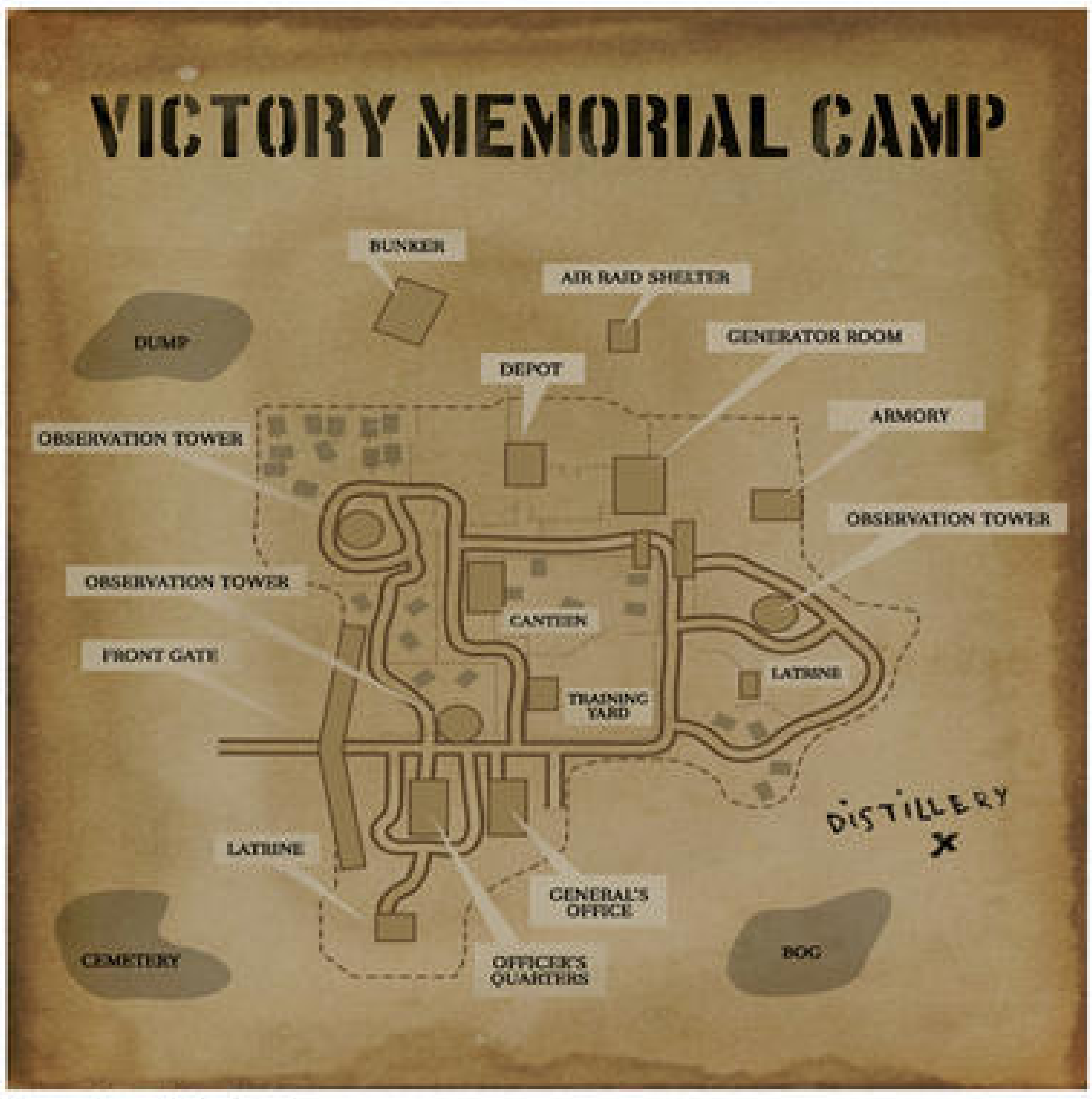
Level art by Warren Marshall and Guillaume Mardaga, character by Tito Belgrave

Interior Warren Marshall, Devon Winters, and Emmanuel Lauzon

The Military Camp




Remember
who you're
fighting for!
xo Miss
Mitsy

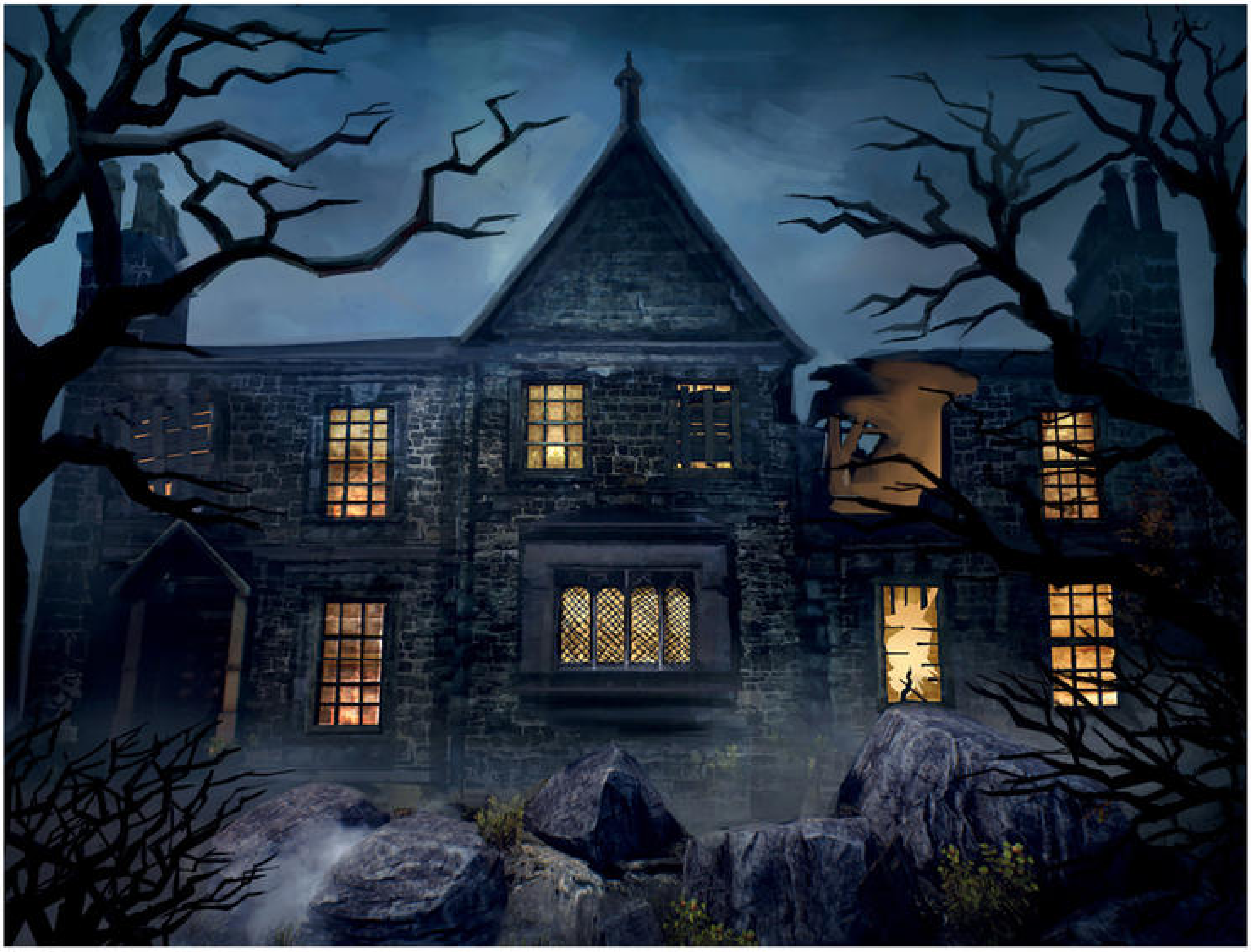

VICTORY MEMORIAL CAMP
BUNKER
AIR RAID SHELTER
DUMP
GENERATOR ROOM
DEPOT
ARMORY
OBSERVATION TOWER
OBSERVATION TOWER
OBSERVATION TOWER
CANTEEN
FRONT GATE
LATRINE
TRAINING YARD
DISTILLERY
LATRINE
GENERAL'S OFFICE
CEMETERY
OFFICER'S QUARTERS
BOG

All art on this page by Sarah Hamilton

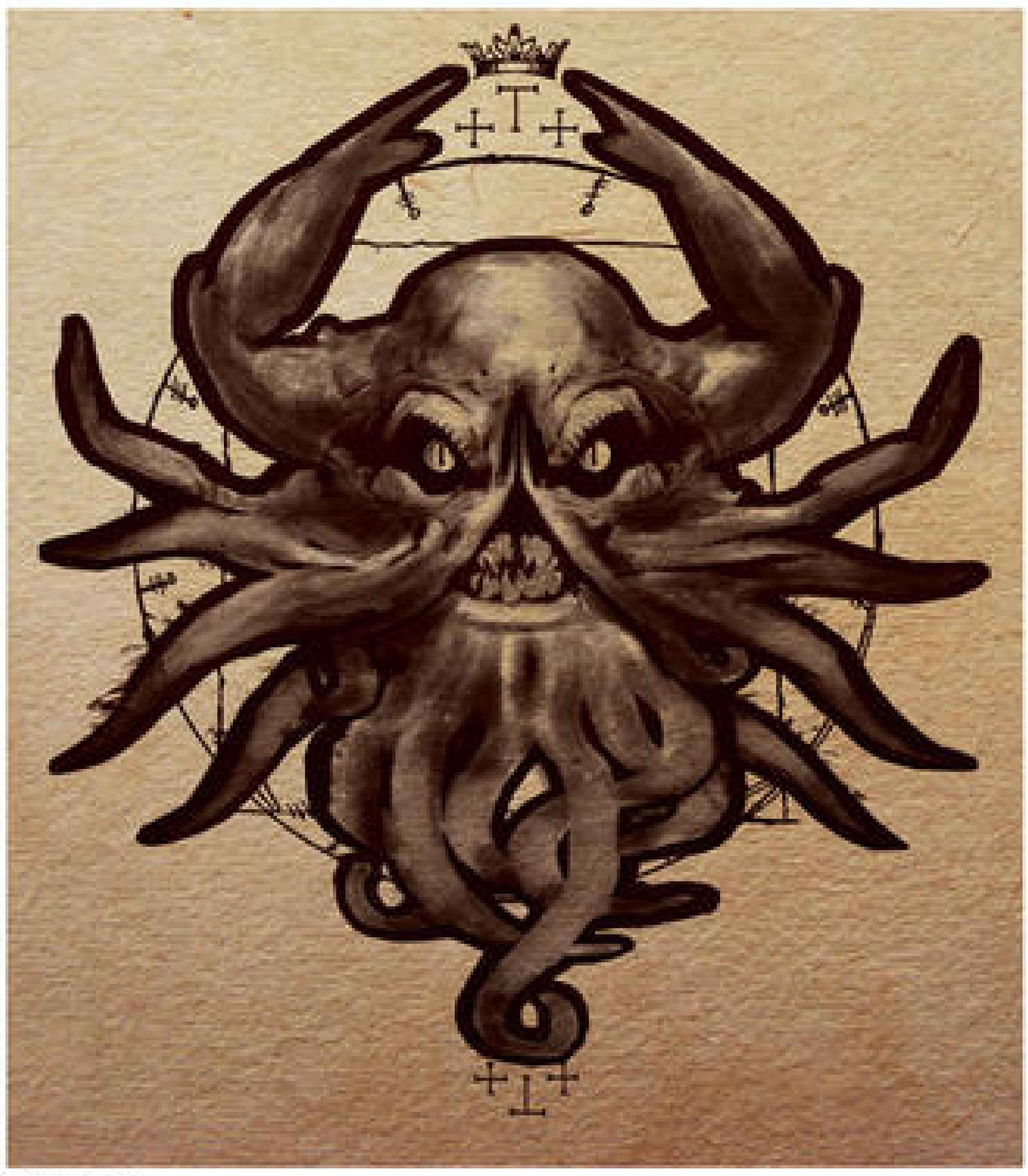
DANGER!
MINES

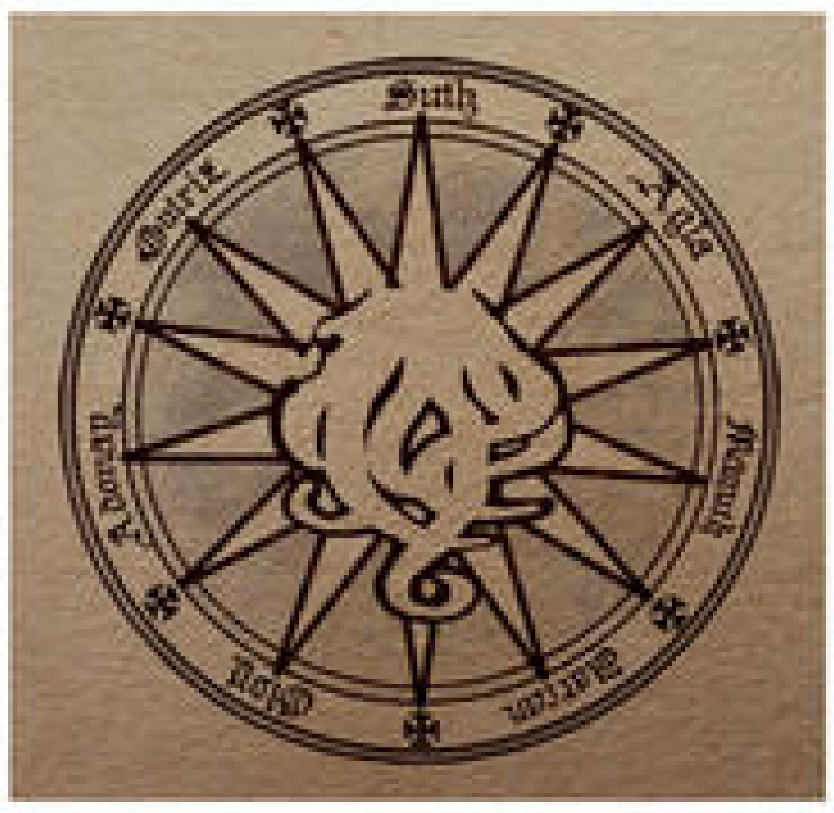
The military plays a crucial role in our alternate history, and what better inspiration for a home army than that of the classic BBC sitcom *Dad's Army*? The difference is that our old army lost the war, and are now essentially playing soldiers. Our army loves patriotic displays of marching, parading, and saluting. They long for the next war, when they will finally get to redeem themselves. Their slogan is "We'll be ready next time!"

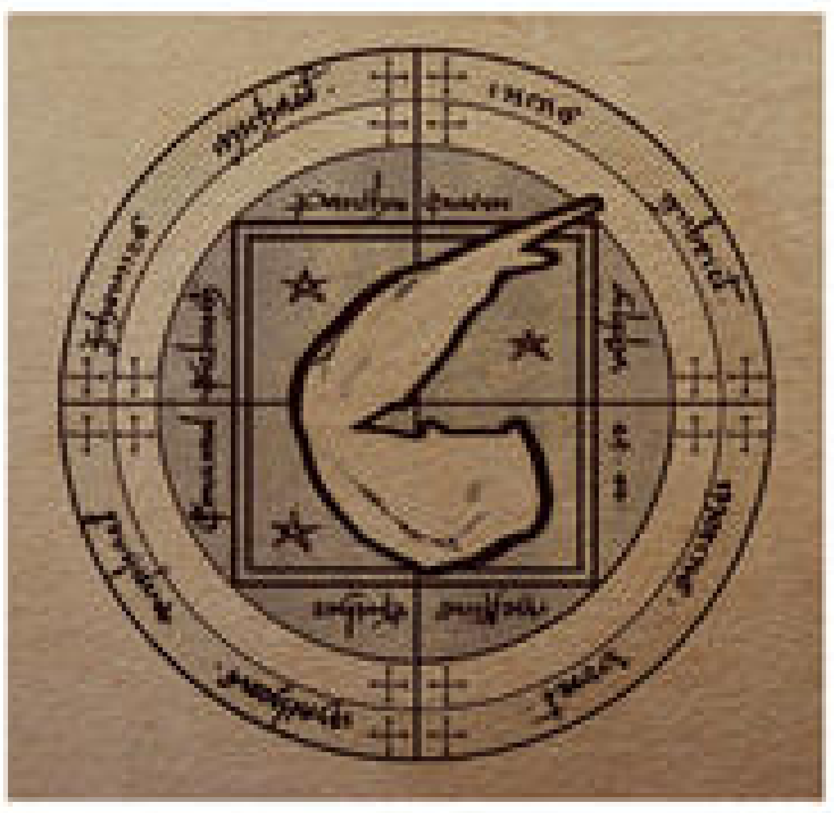
Mystery House

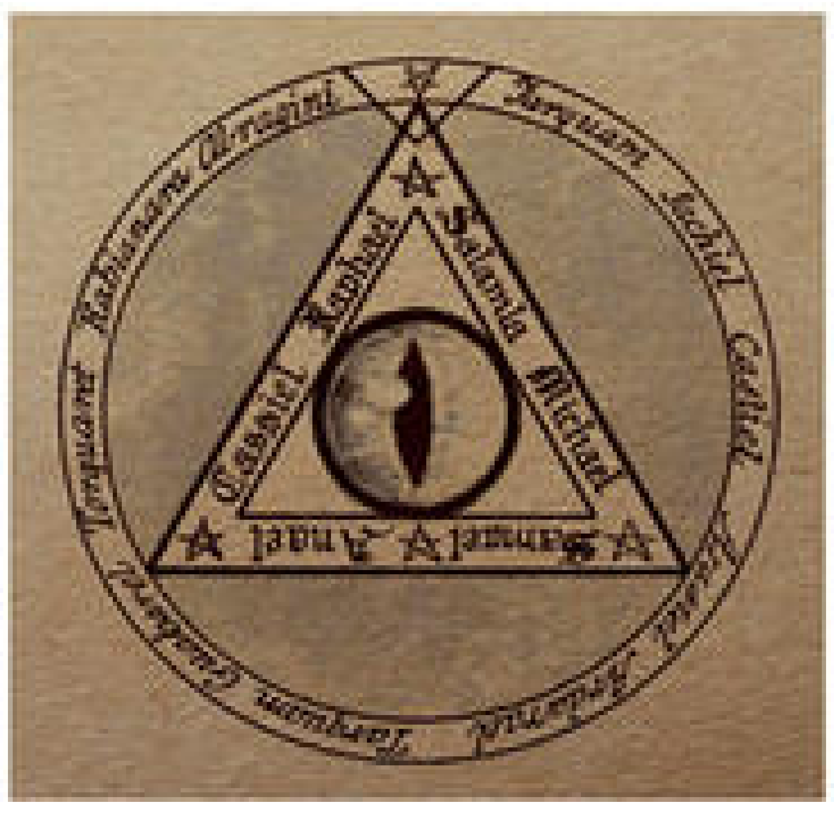


Whitney Clayton







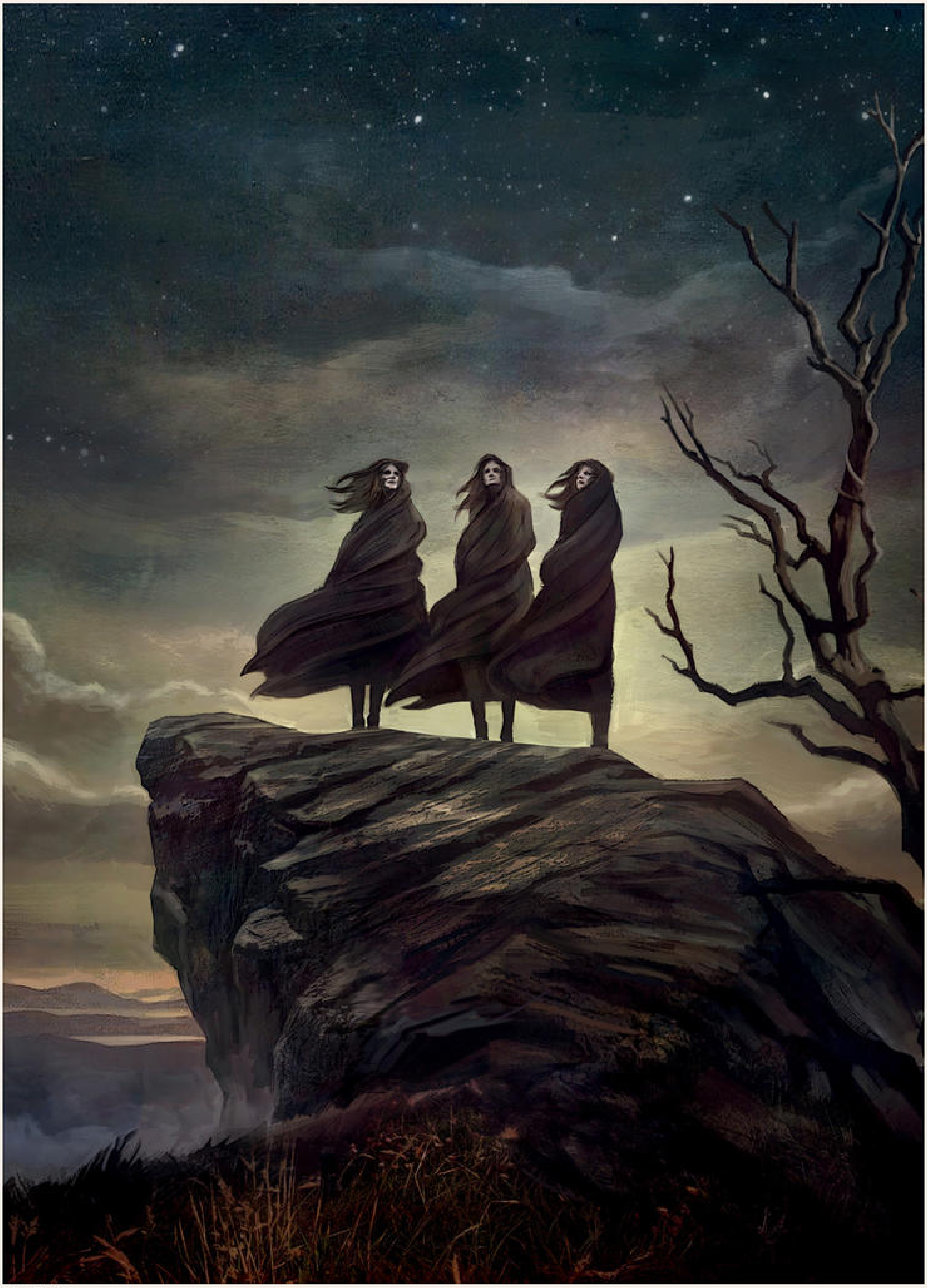


Sarah Hamilton

The Garden District was the ideal location to explore the supernatural. When Wellies turned their backs on the past, they lost their traditional faith. Now their unmoored spiritual longings make them easy prey for crackpot cultists. One of the most conspicuous locations in The Garden District is the Mystery House, which looms like a haunted manor. If you go inside, everything is mystical and surreal. You can understand why Wellies might fall for the visionary mumbo-jumbo of an unscrupulous cult leader.

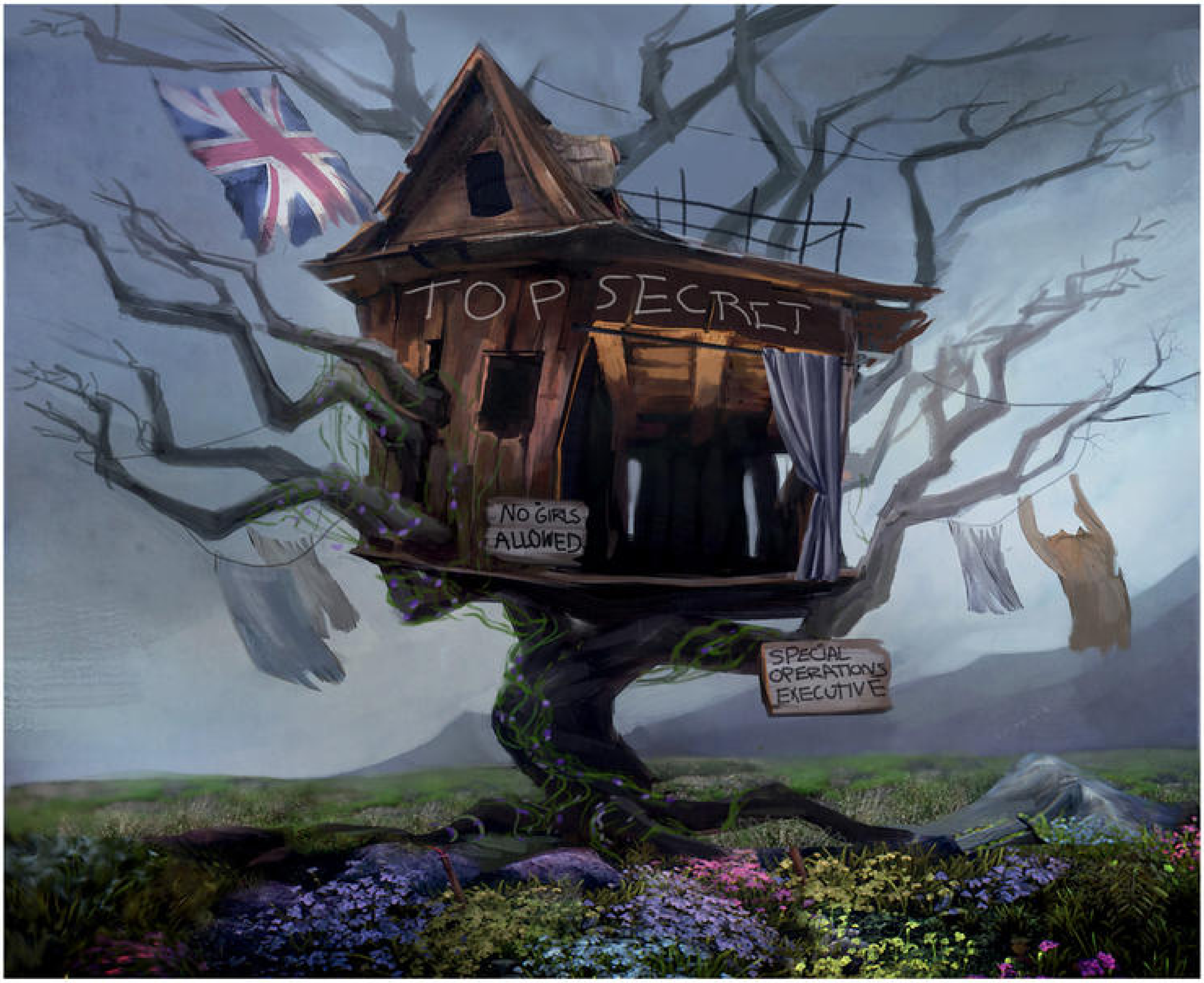
MEETING TONIGHT
NO ADMITTANCE TO MUNDANE MINDS
Enter who

All art on this page by Marc-André Voyer

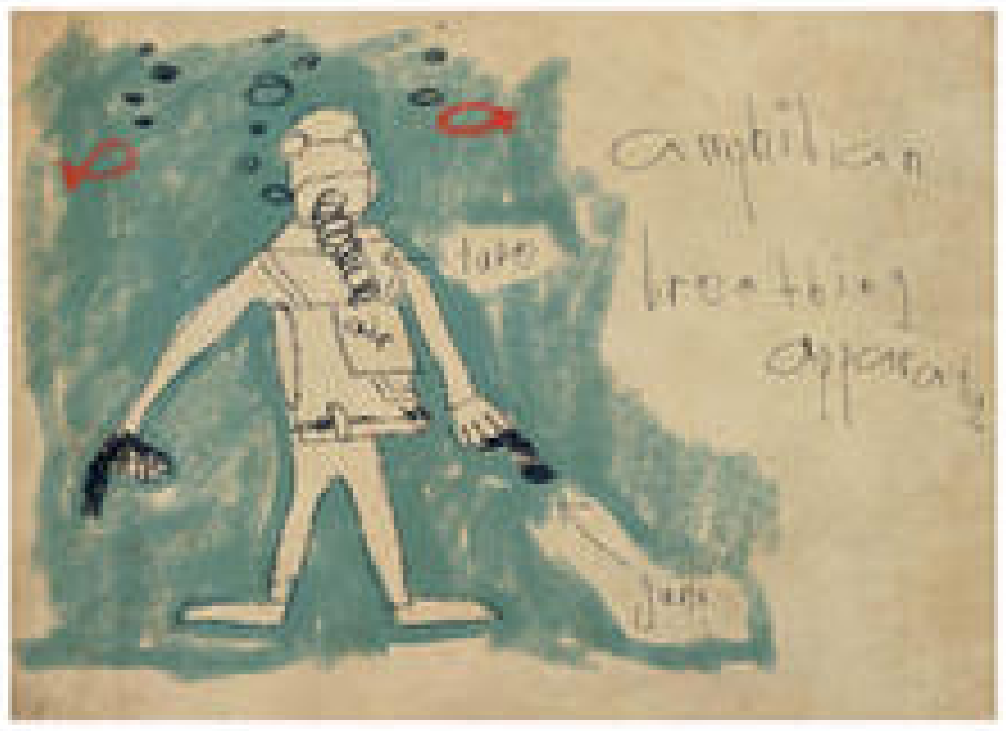


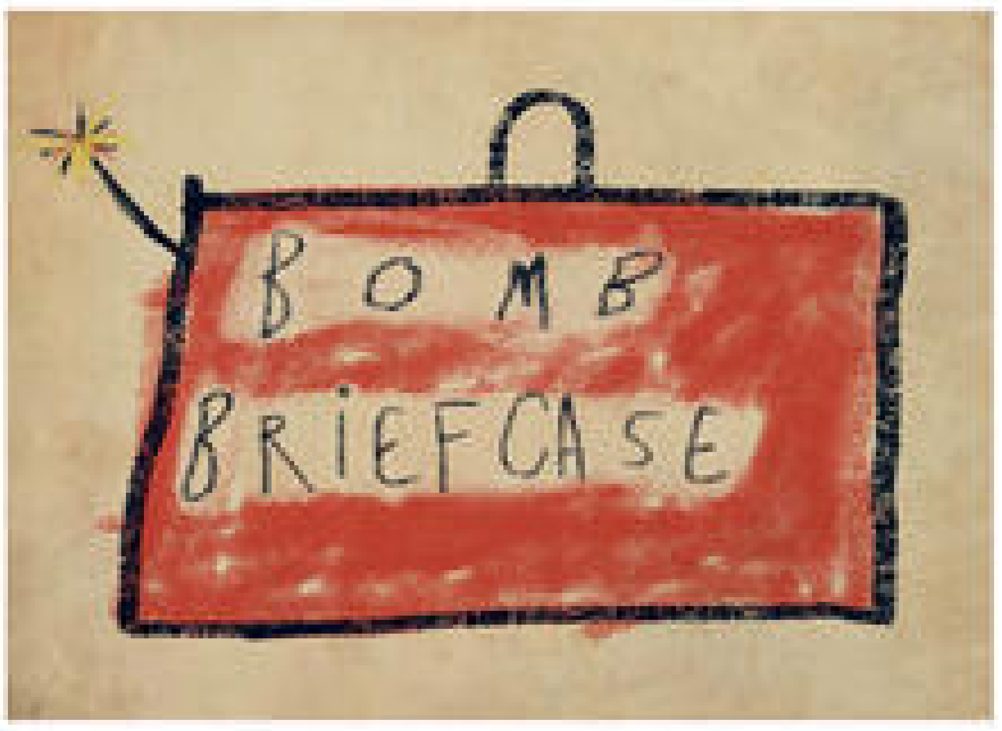
Whitney Clayton

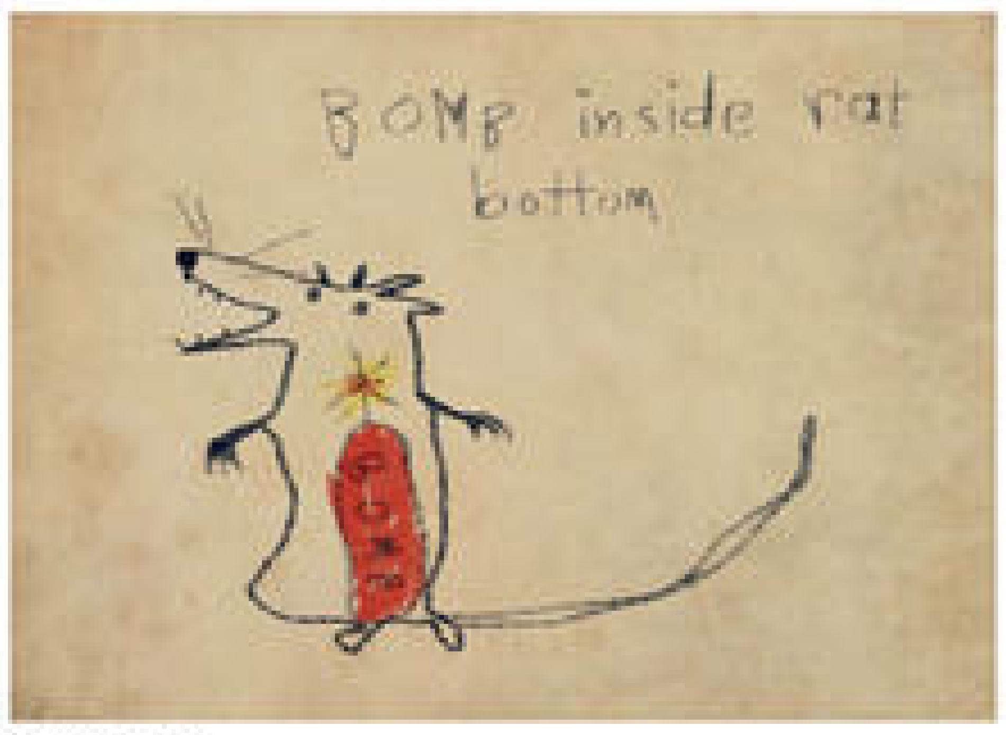
The Weird Sisters and Johnny Bolton

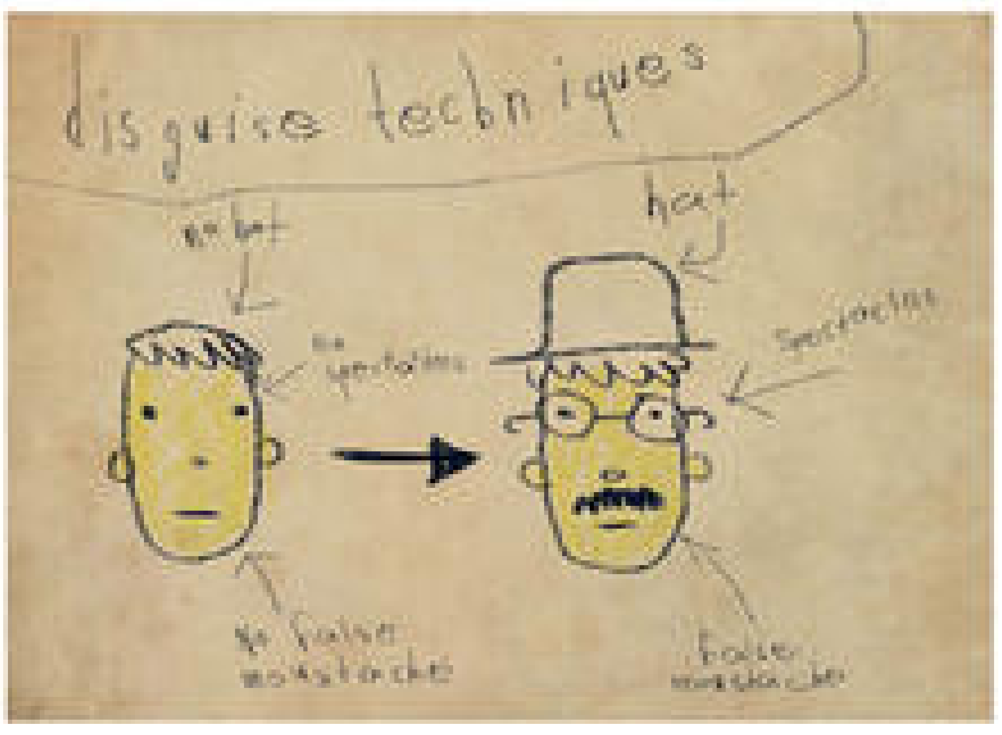

TOP SECRET
NO GIRLS ALLOWED
SPECIAL OPERATIONS EXECUTIVE

Whitney Clayton


amphibian
breathing
apparatus
fake


BOMB
BRIEFCASE

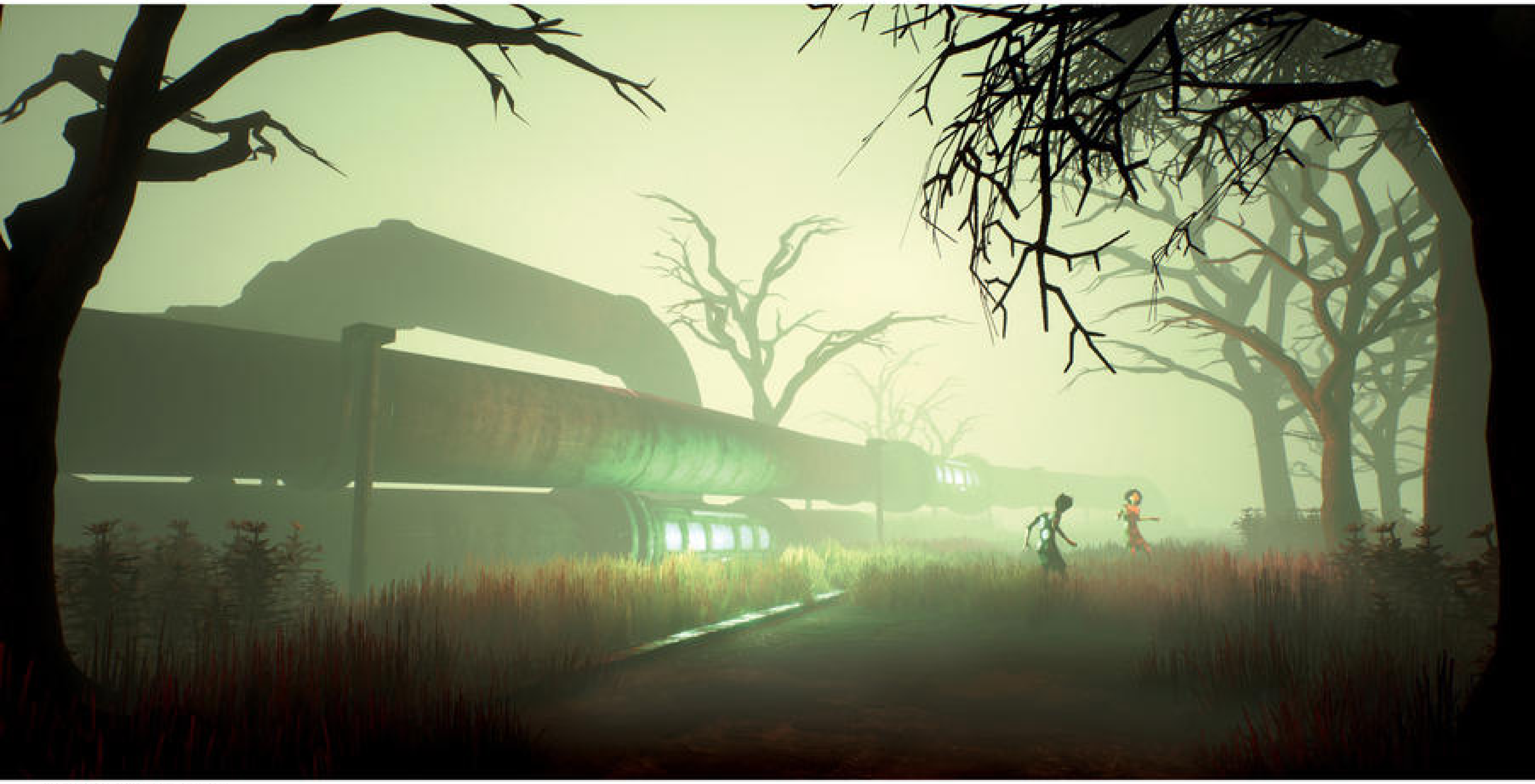

BOMB inside rat
bottom
BOMB


disguise techniques
no hat
hat
no spectacles
spectacles
no false moustache
false moustache

Sarah Hamilton

The heightened folkloric quality of The Garden District makes it the natural home for witches and oddballs. The Weird Sisters have always taken a special interest in Sally; they're inspired by the witches in Macbeth. Johnny Bolton lives in a treehouse, pretending to be an eight-year-old boy who himself is pretending to be a secret agent.

Rat Holm

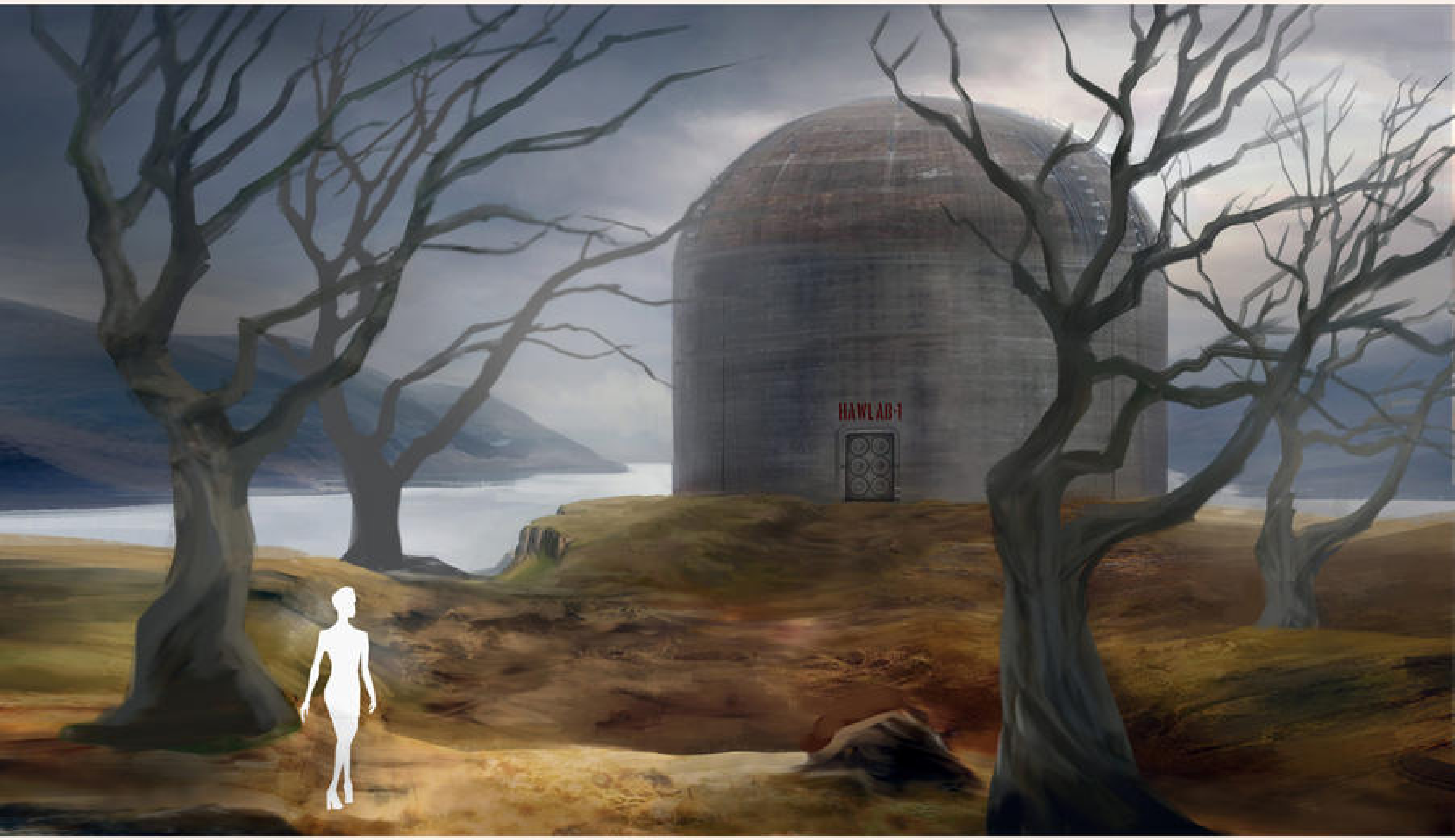


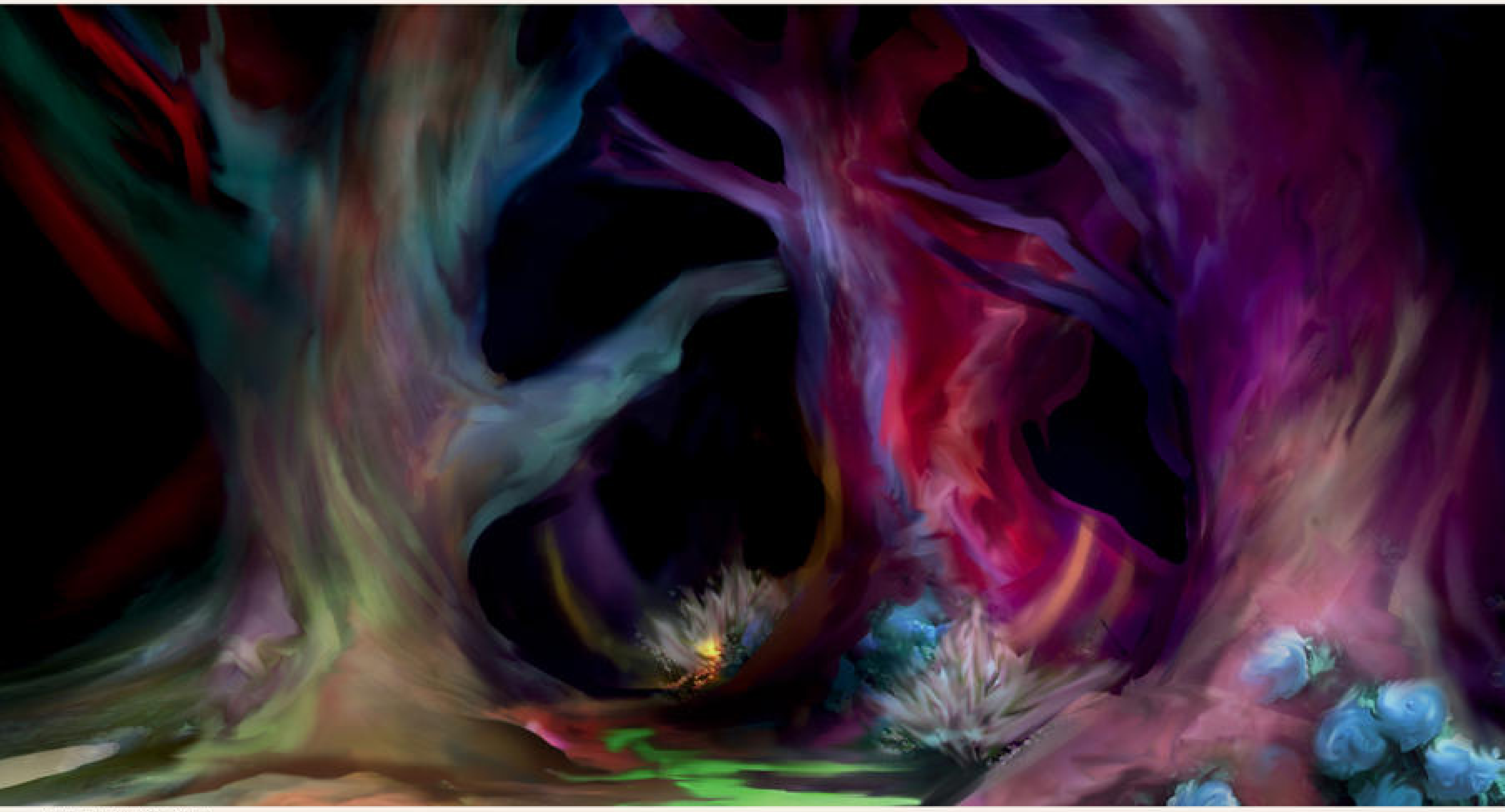
All art on page by Guillaume Mardaga

Rat Holm is a dead island covered in skeletal trees, a wasteland due to chemical spills. Toxic fog paints a sickly green hue across the sky, its haze blocking your depth of field. We needed a way to bring some colour to the island, so we decided that the authorities put a cement dome over the main industrial leak. If you go inside the dome and breathe the fumes, you experience a a trippy, psychedelic, and somewhat supernatural wonderland of illuminated dead trees.

Guillaume Mardaga and Carylitz Tamez

Guillaume Mardaga





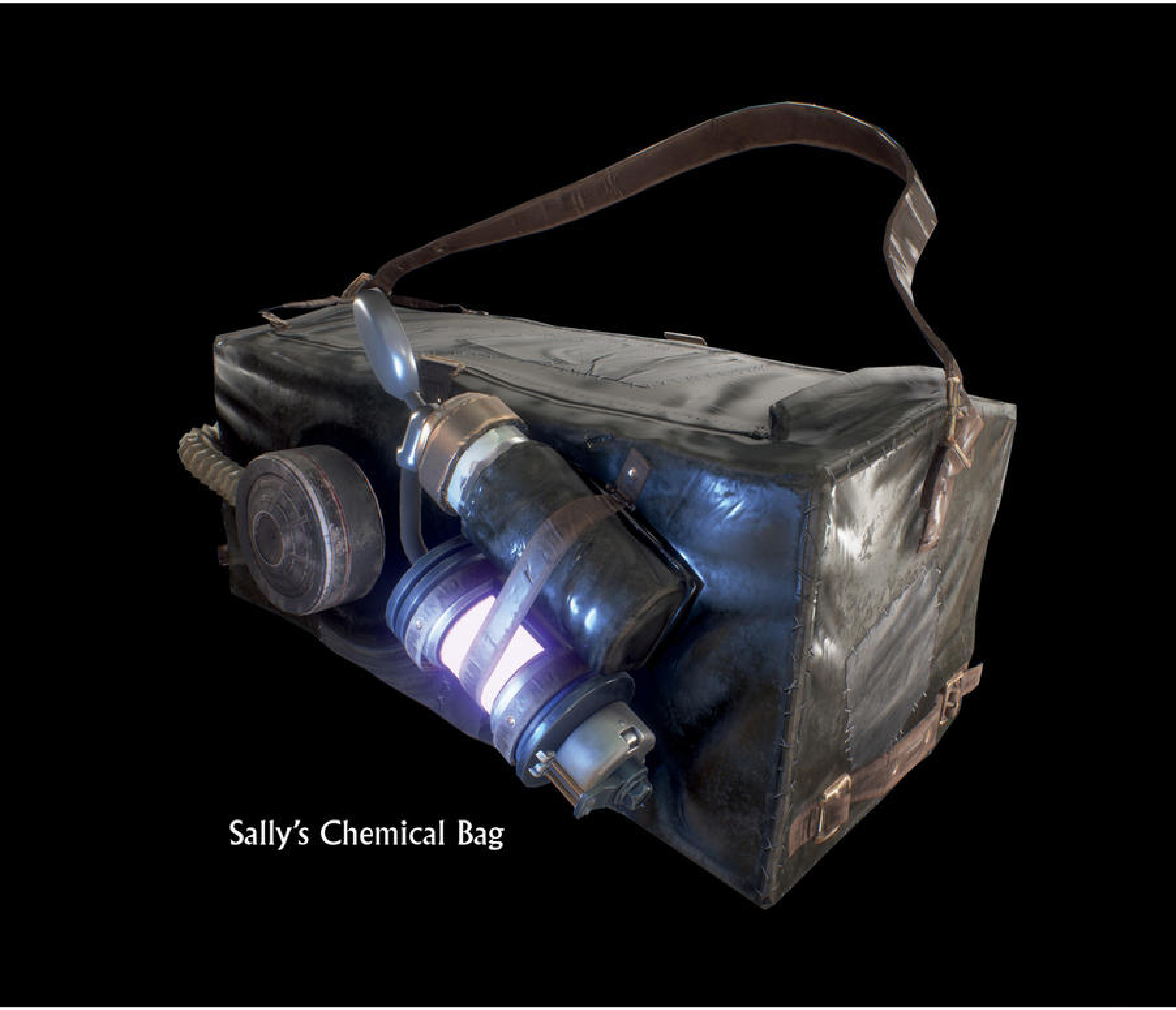
All art on page by Whitney Clayton

All art on page by Guillaume Mardaga

The Jolly Brolly

Pierre-Henri Paitre

Weapons and Weird Props



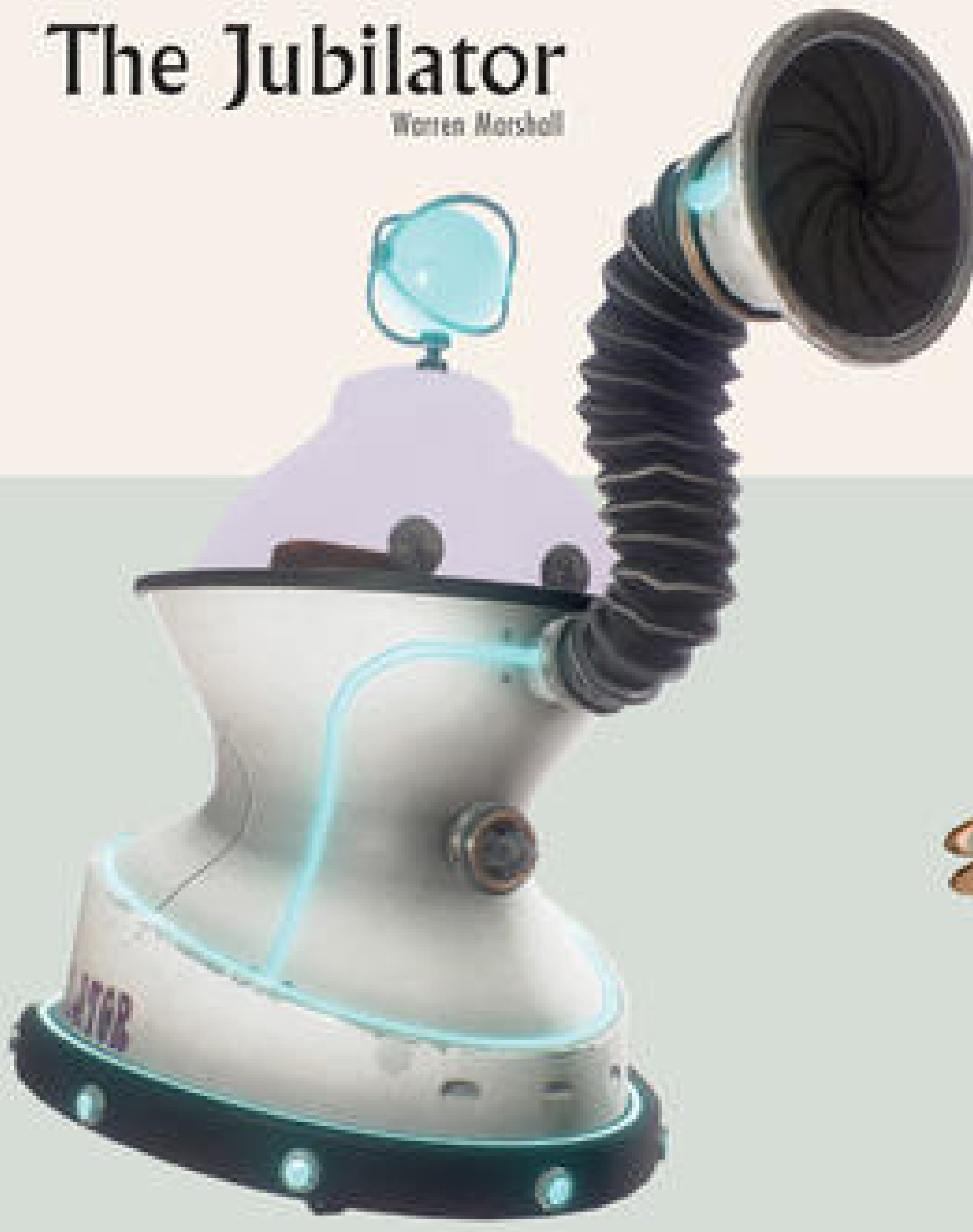
Sally's Chemical Bag

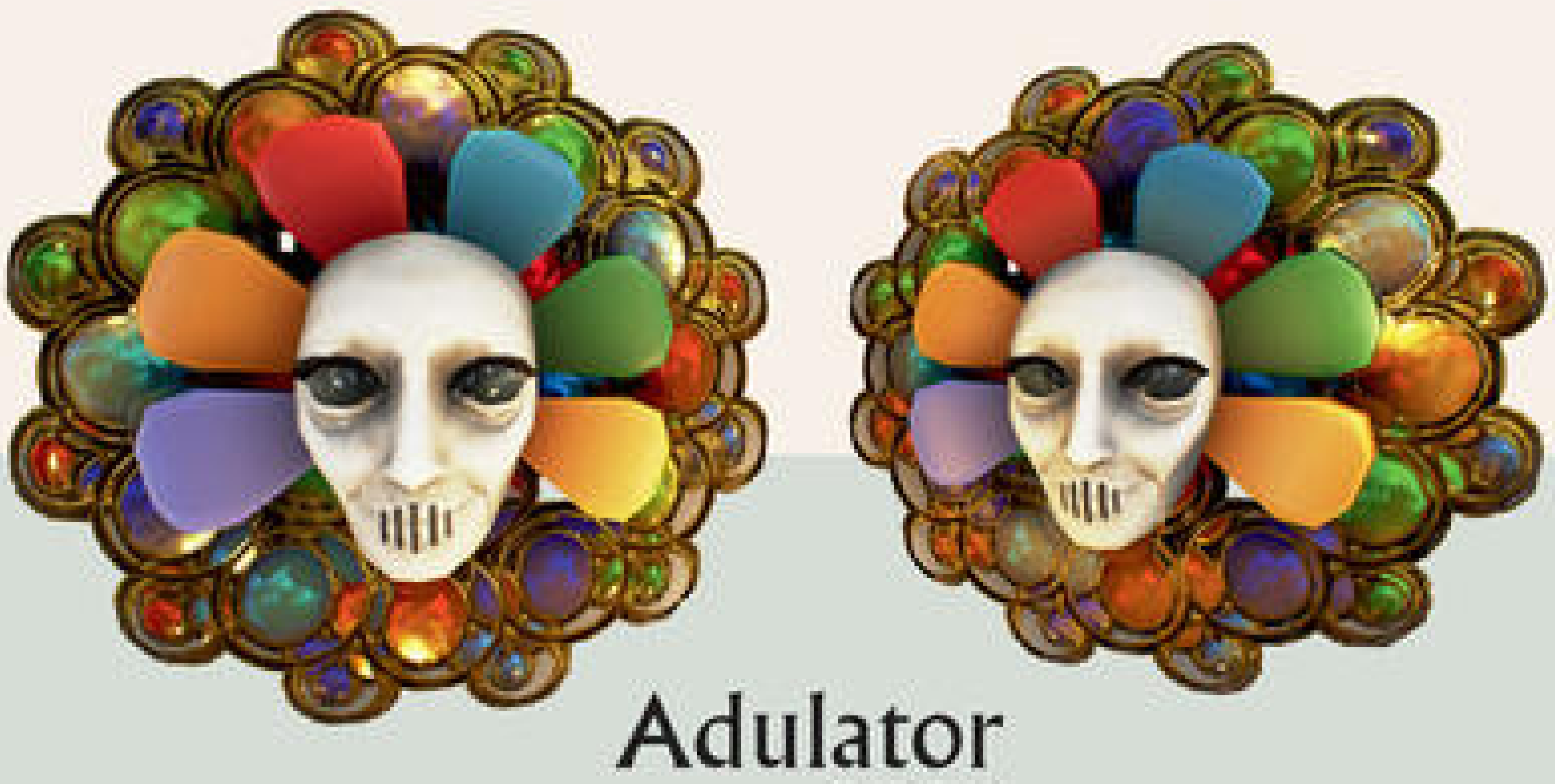
Carylitz Tamez

We wanted unique props that you wouldn't find in other games. Some of the props are retrofuturistic gizmos, while others are based on everyday British objects that ground the world in reality. Weapons based on real-world objects—such as cricket bats and bayonet umbrellas—were designed to be both lethal and jauntily English.

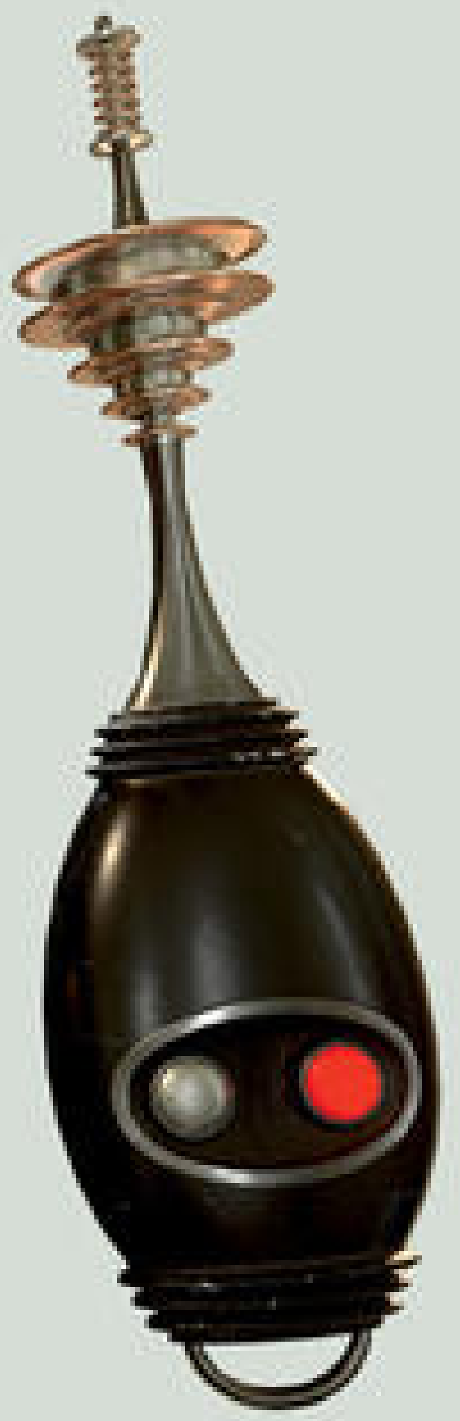
Because there are so many props in a game, we needed to create style rules, so everything would work together in context. Early on, we established a style with simplified shapes, exaggerated bevels, and realistic textures. The style is very much inspired by stop motion animation.

The Jubilator
Warren Marshall

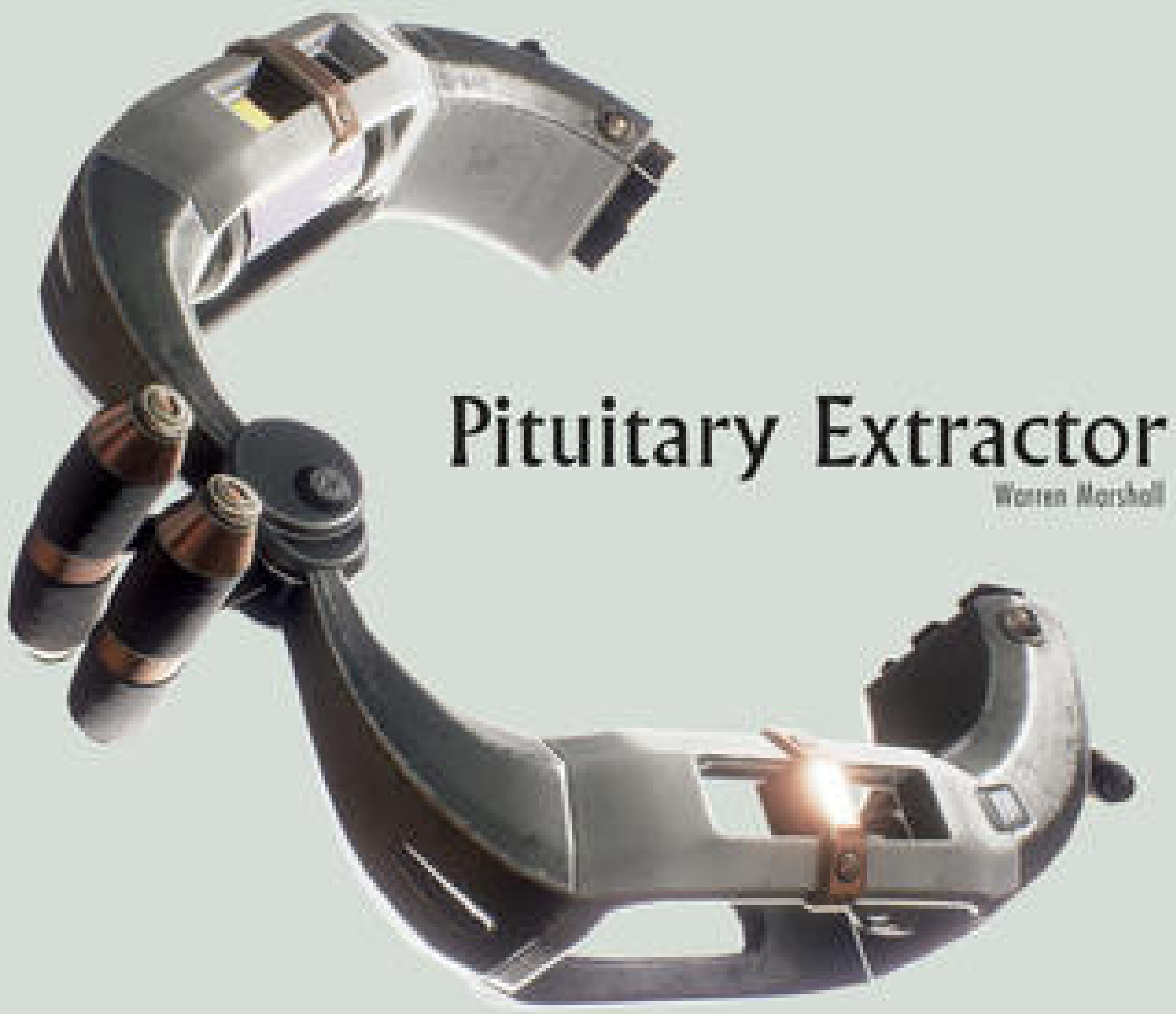




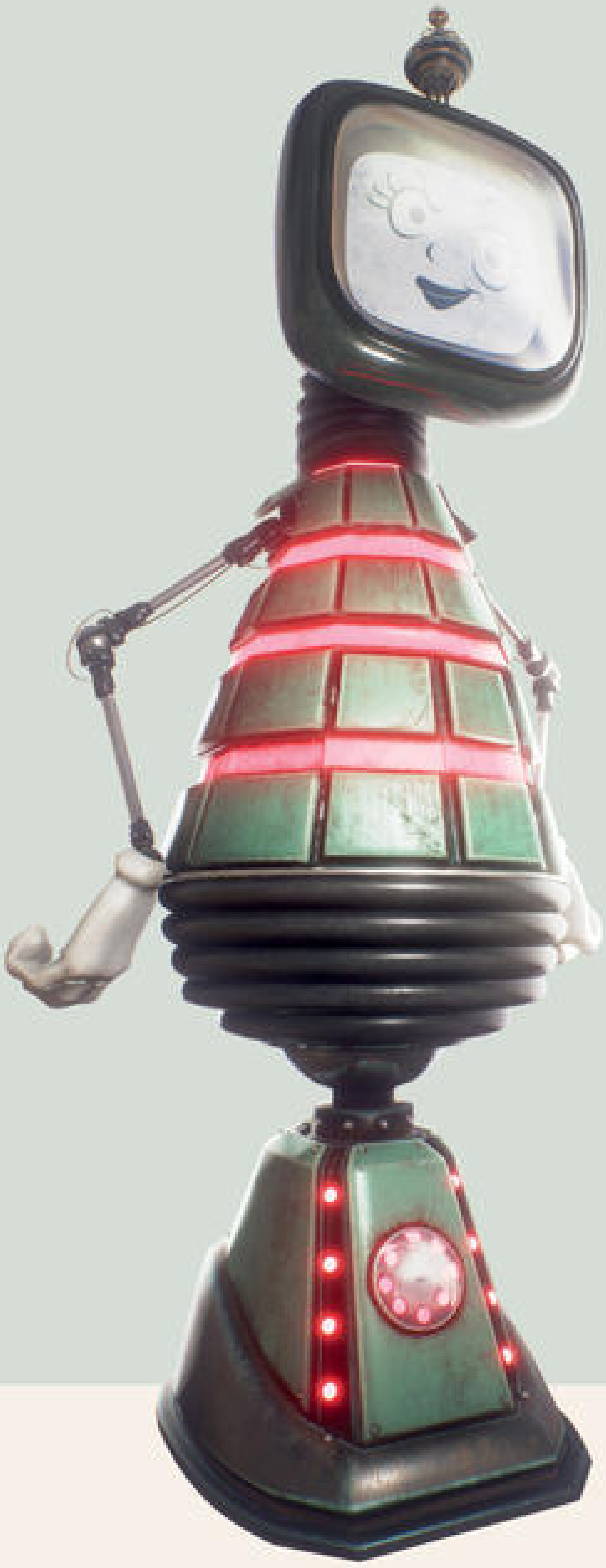
Adulator
Carylitz Tamez



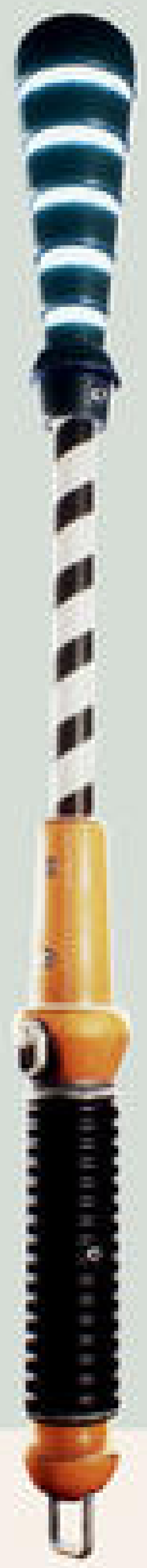
Resurrector
Pierre-Henri Paitre



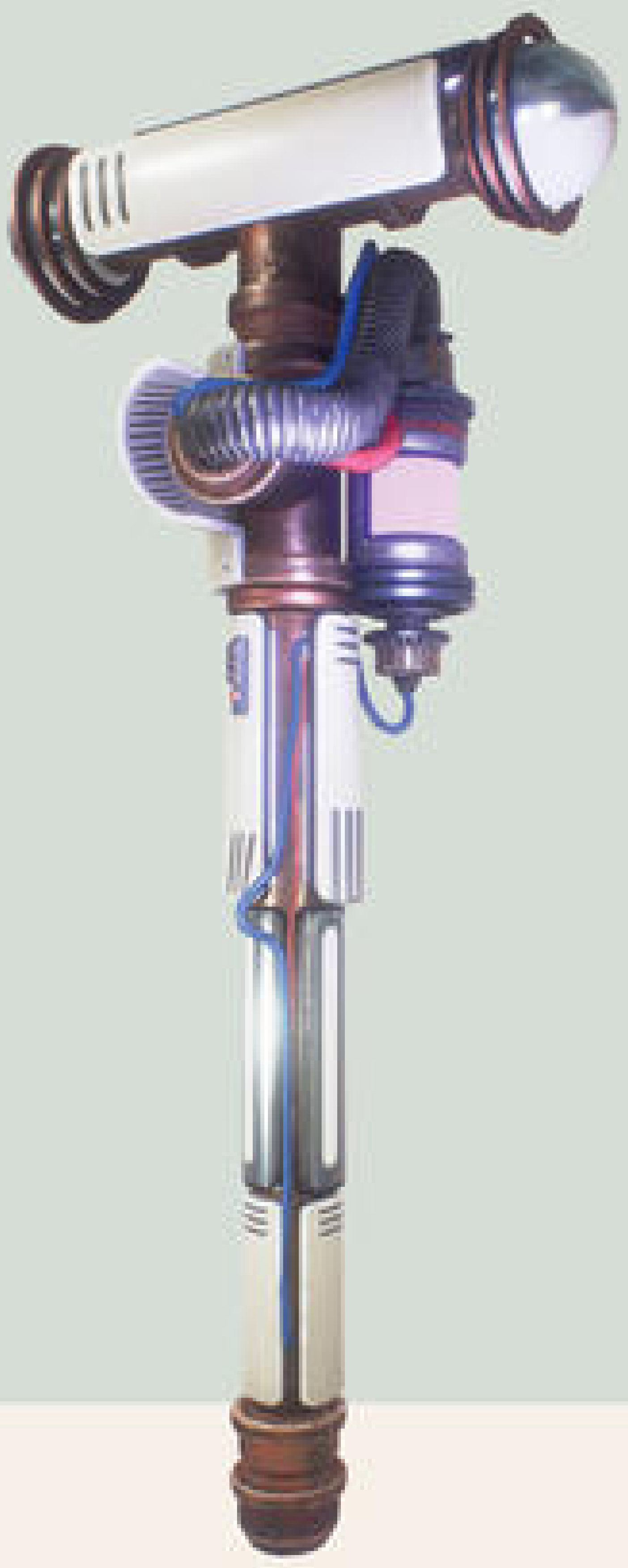
Pituitary Extractor
Warren Marshall



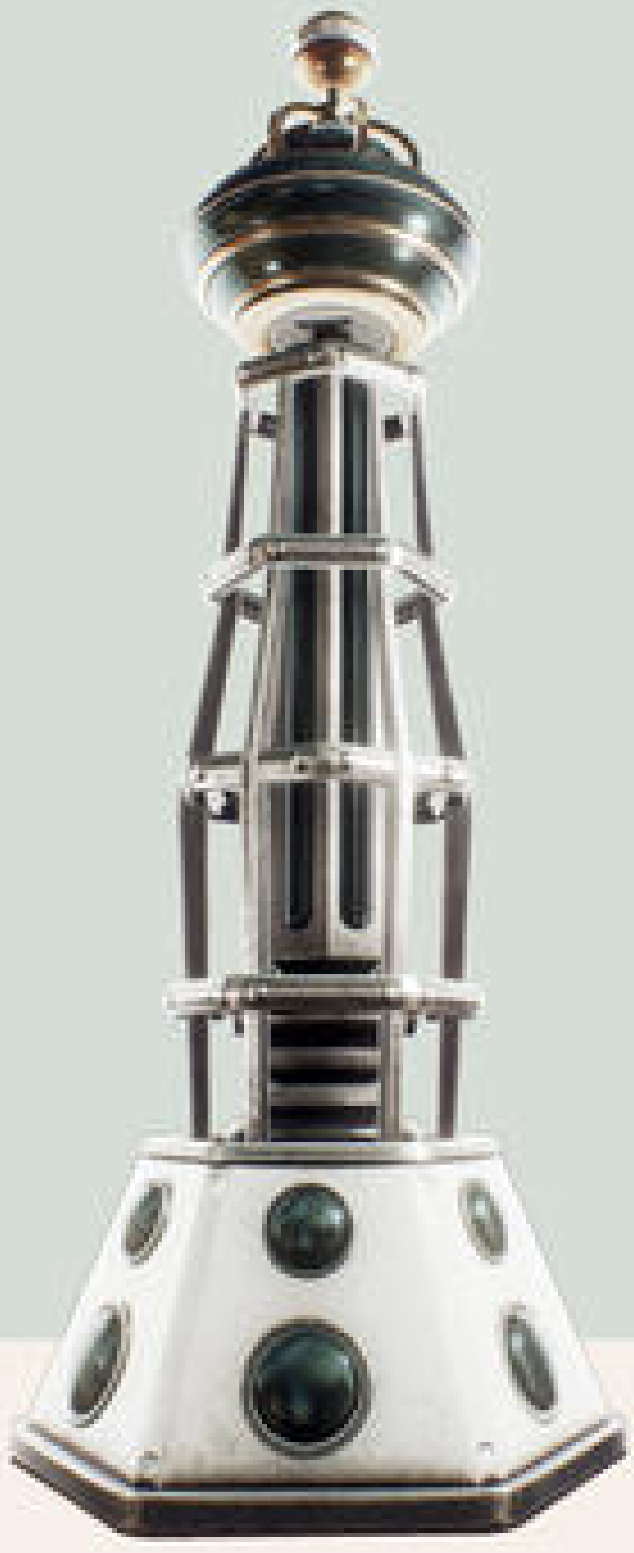
The Headmistress
Carylitz Tamez



Electric Truncheon
Warren Marshall



Jack the Nipper
Guillaume Mardaga



The Spanker
Warren Marshall

The Peeper
Warren Marshall

Motilene Harvester
Warren Marshall

The Bobby Popper
Warren Marshall

POLICE
POLICE

Atomizer
Corylitz Tomez

Extractor
Warren Marshall

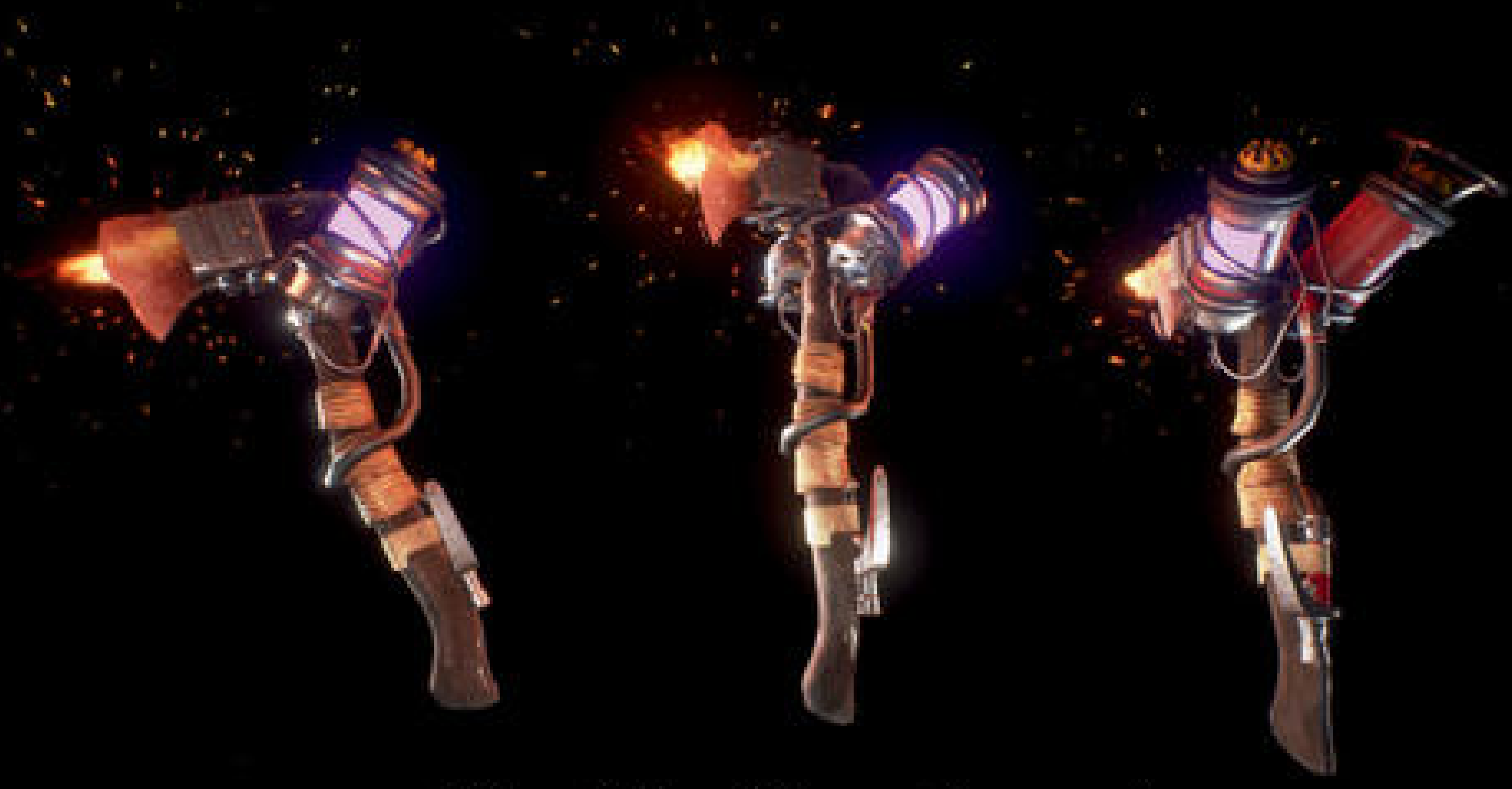
Ollie's Curious Device
Warren Marshall

Bone Saw
Warren Marshall

Mercury Comms

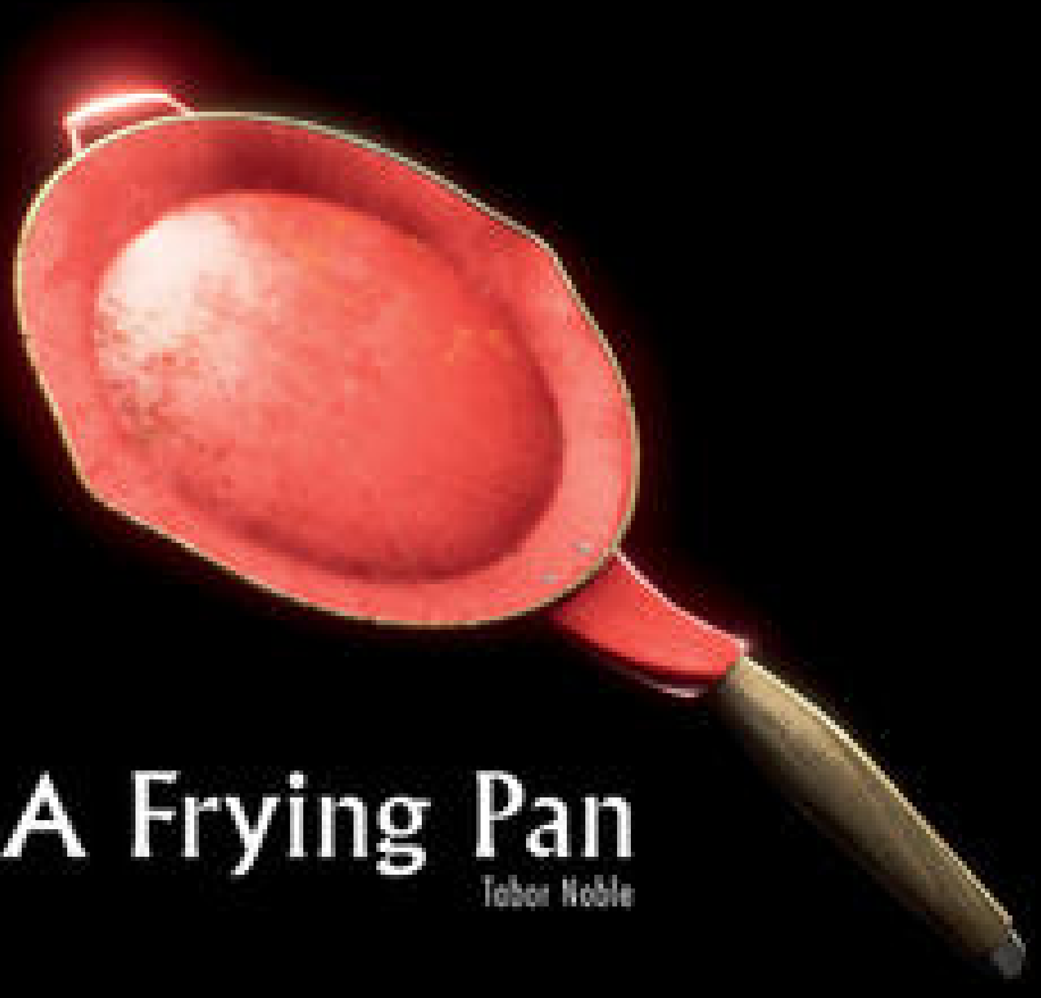
Ham Radio
Marc-André Voyer

These are some examples of our silly, Retro-Futuristic tech, created by the 3D team. These props needed to feel kitschy and stylized, as if they could have belonged on a 1960s movie set, while also looking grounded and tangible. The artists exaggerated and simplified the shapes to get the '60s science fiction prop look, while paying close attention to details, such as dirt collected around edges, the bevels, the chipped paint, and small details like nuts and bolts. These—along with the believable, tactile materials—ground the objects in our world. Every detail is considered: How would the object have been built?



The No Questions Axe

Pierre-Henri Paitre

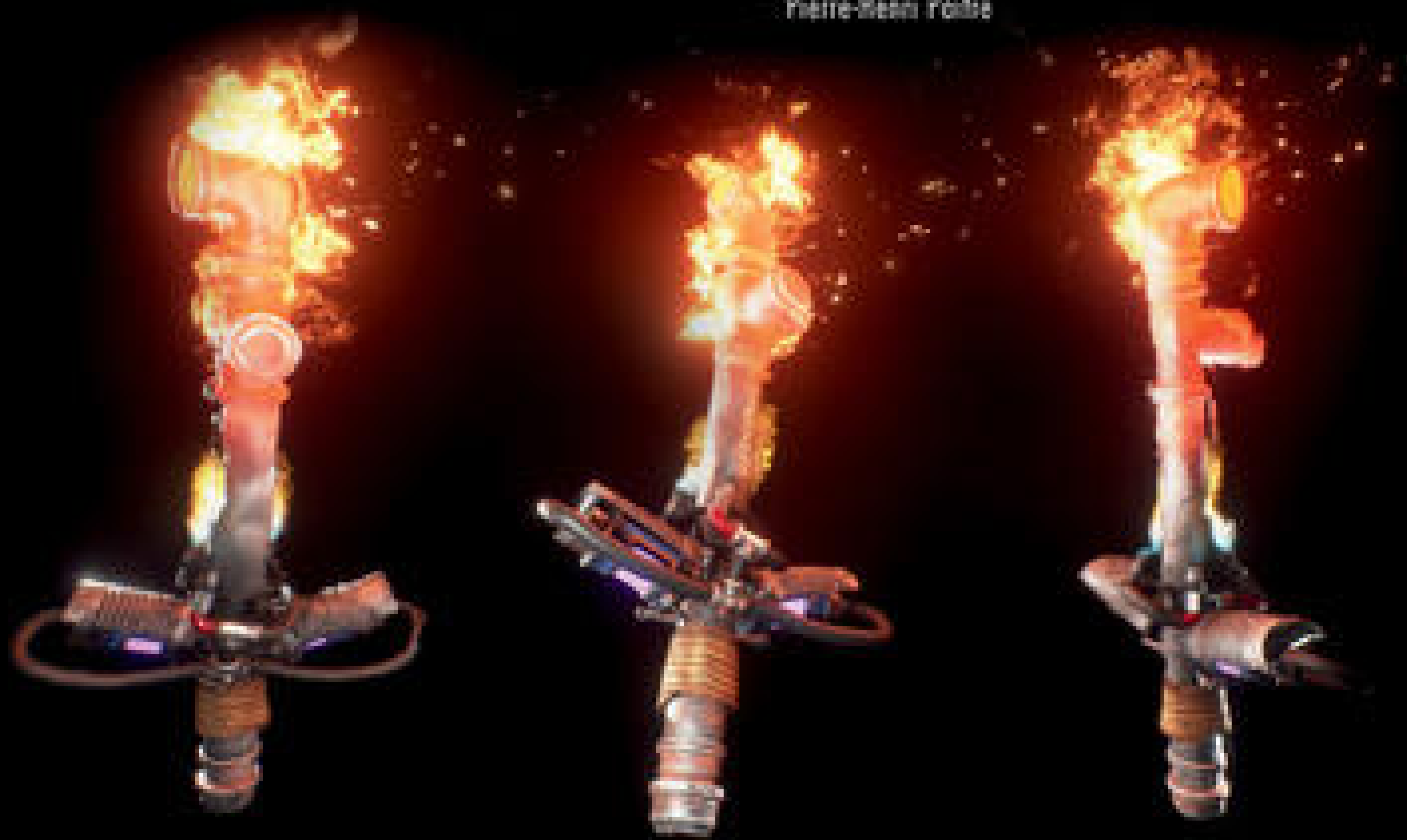


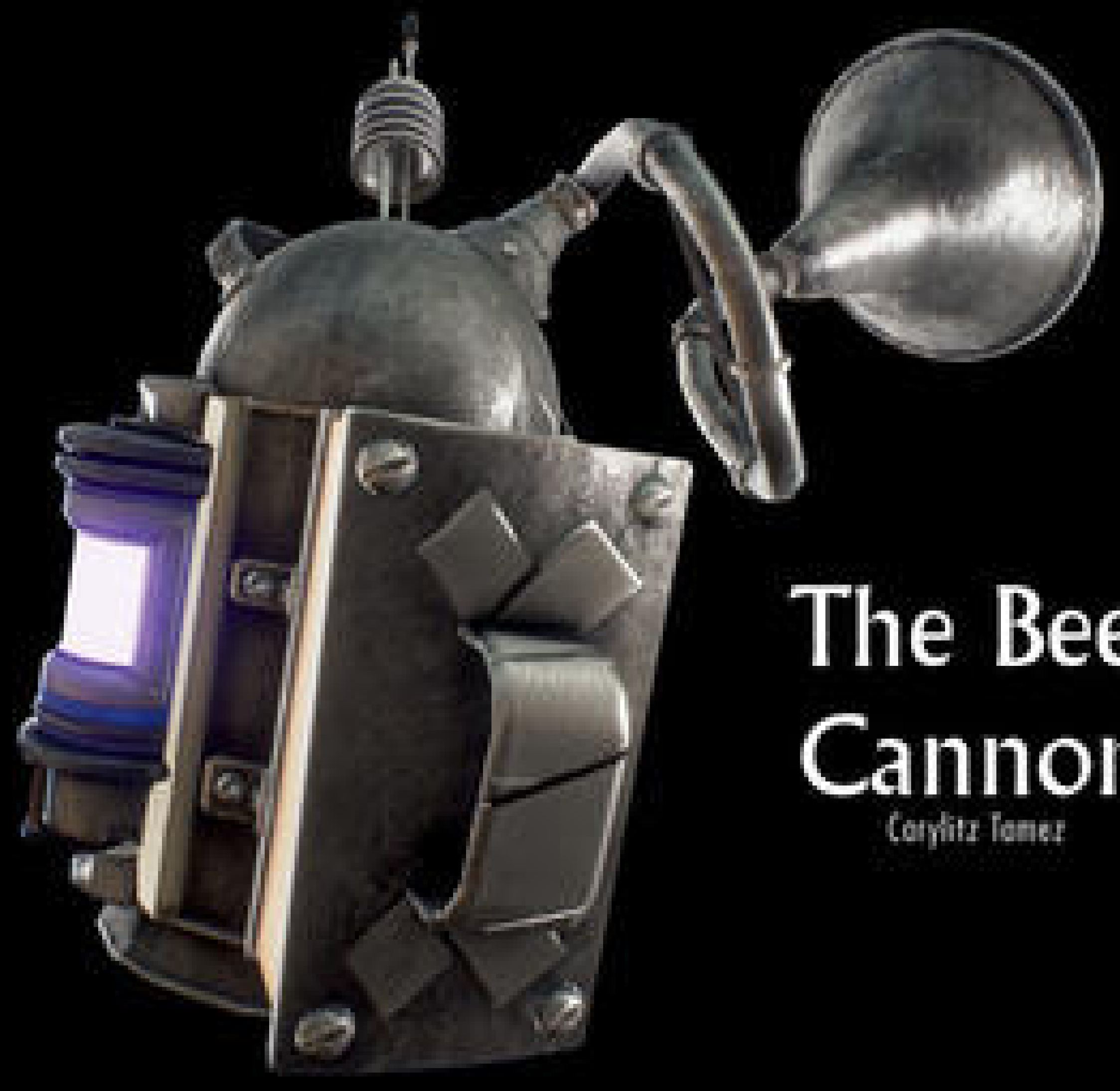
A Frying Pan

Tabor Noble

The Spitfire

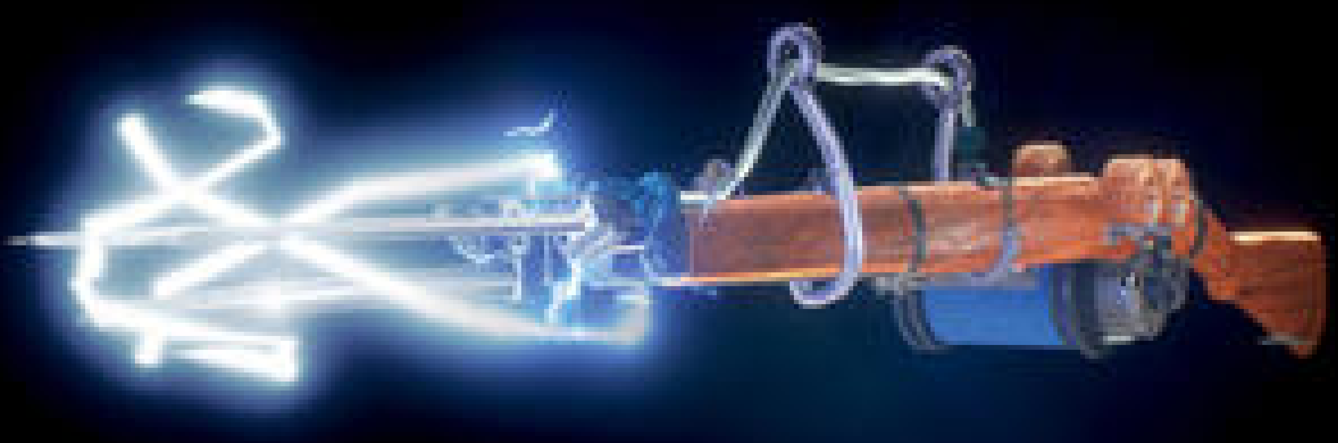
Pierre-Henri Paitre





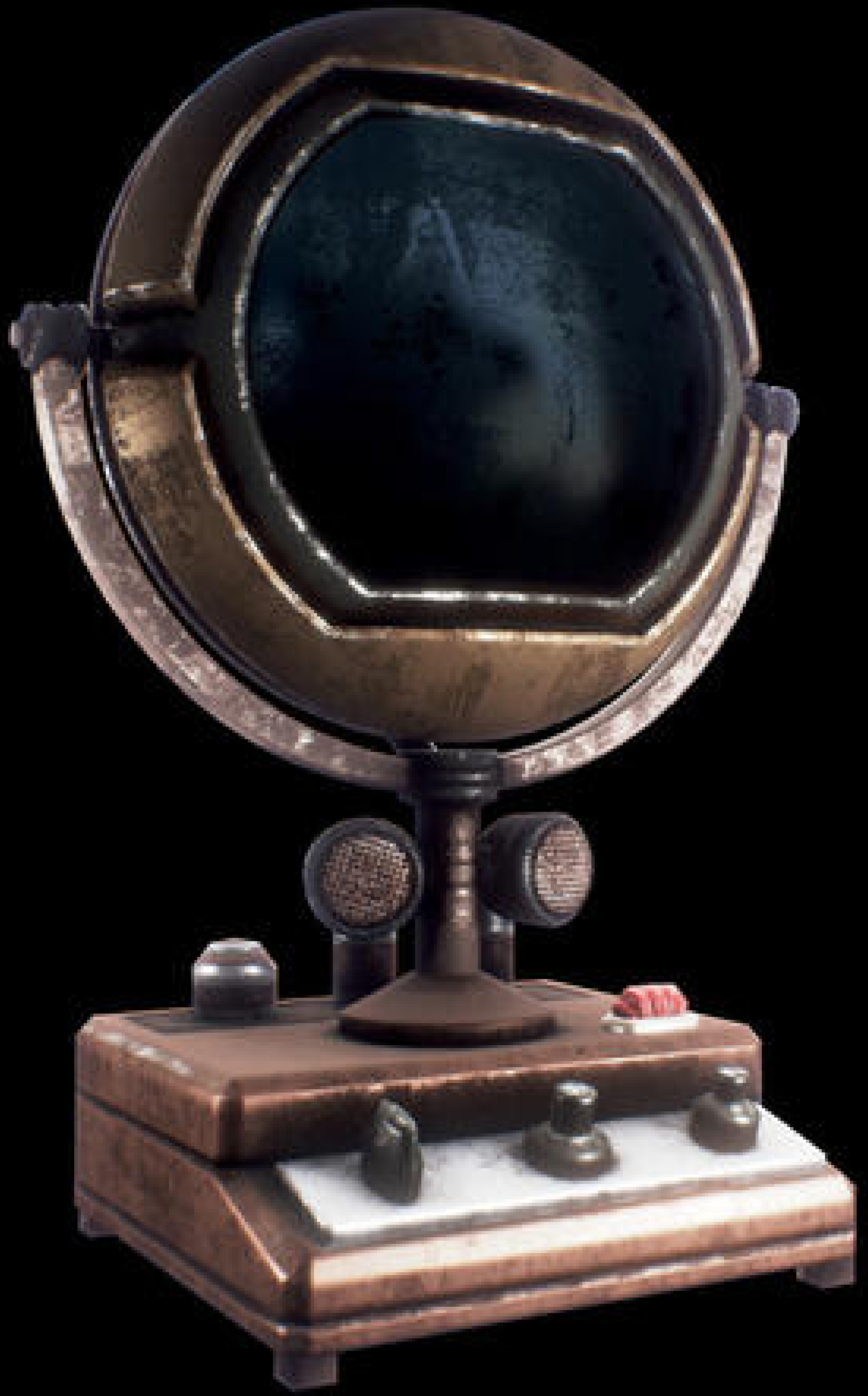
The Bee Cannon

Carylitz Tamez



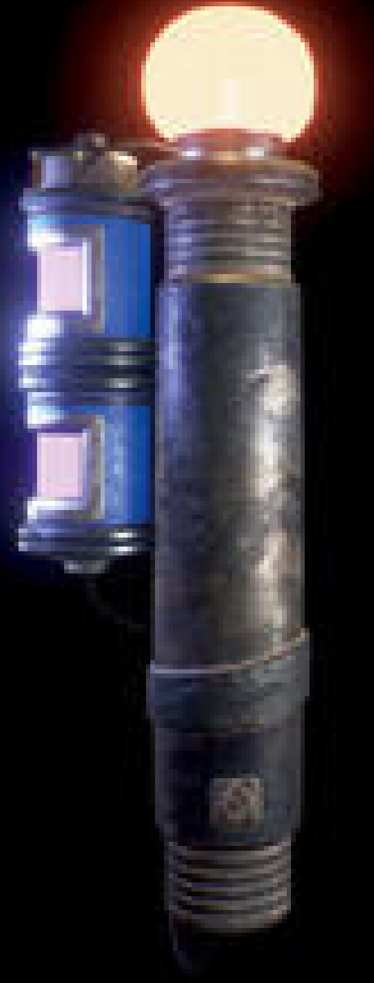
The Battle Prod

Pierre-Henri Paitre



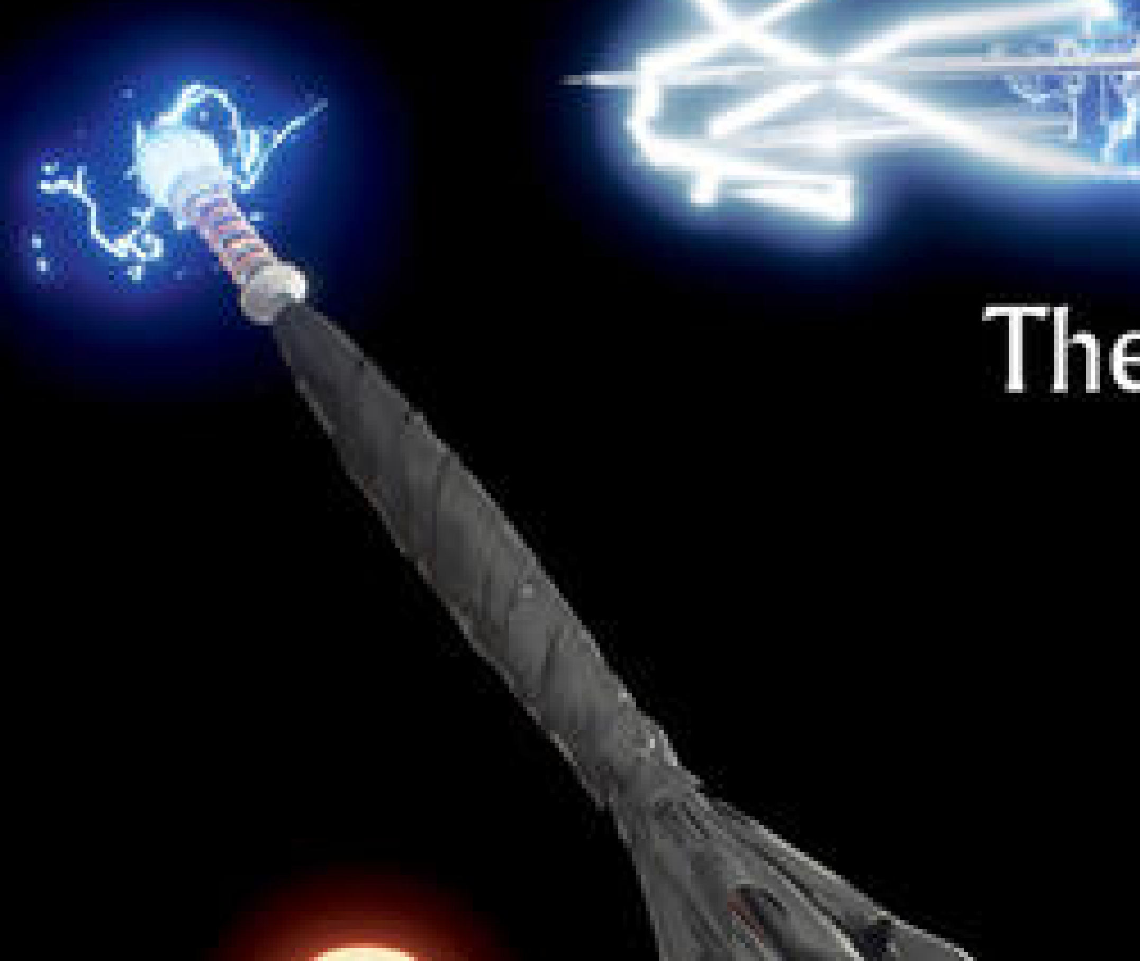
Television

Emmanuel Lauzon



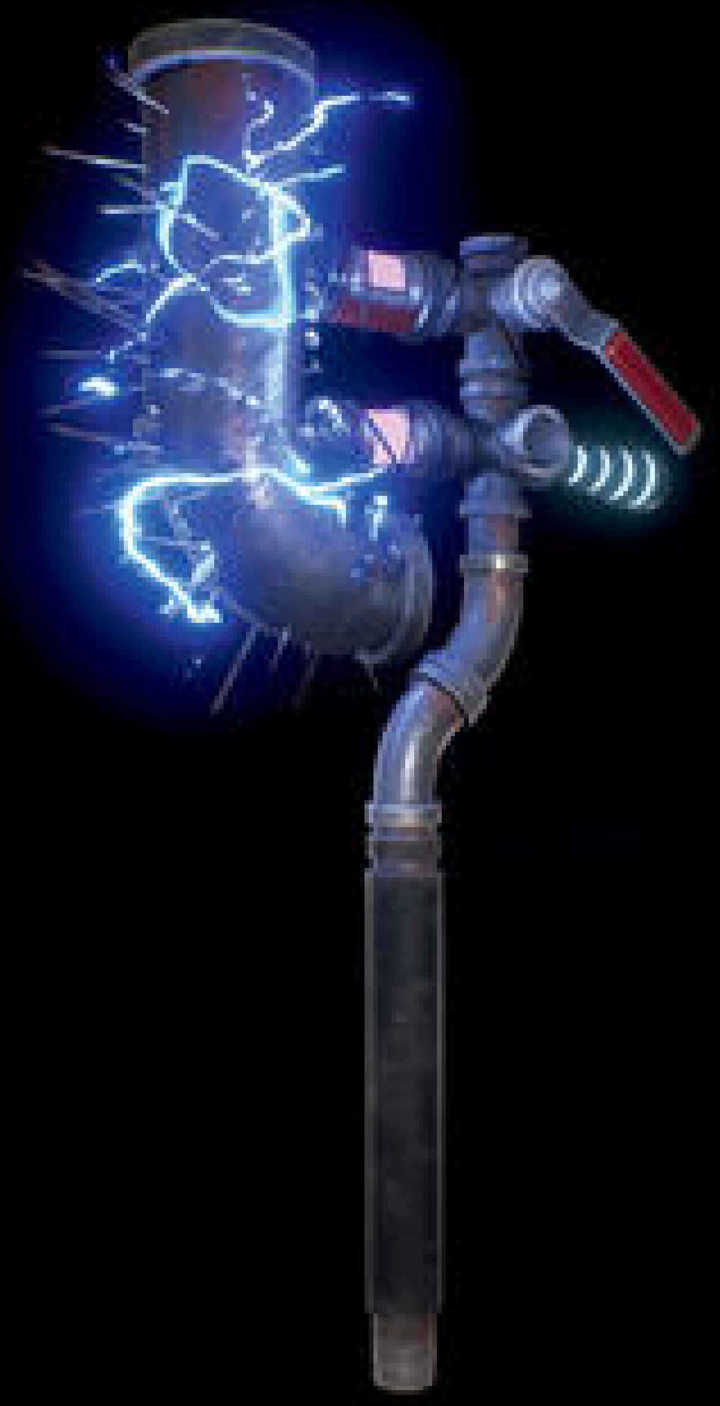
Torch

Marc-André Voyer



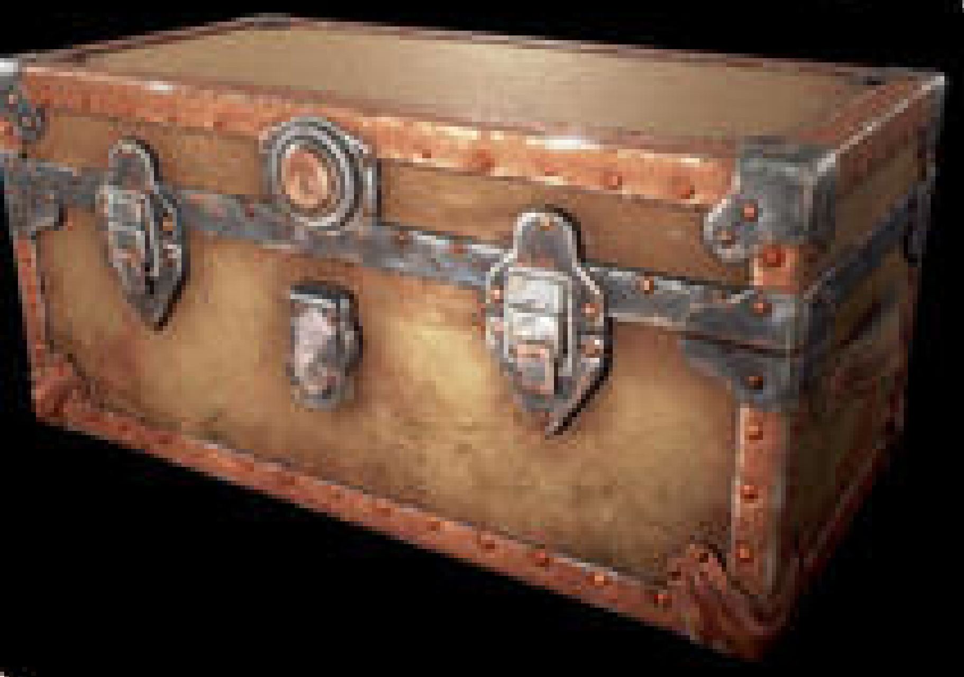
The Jolliest Brolly

Pierre-Henri Paitre



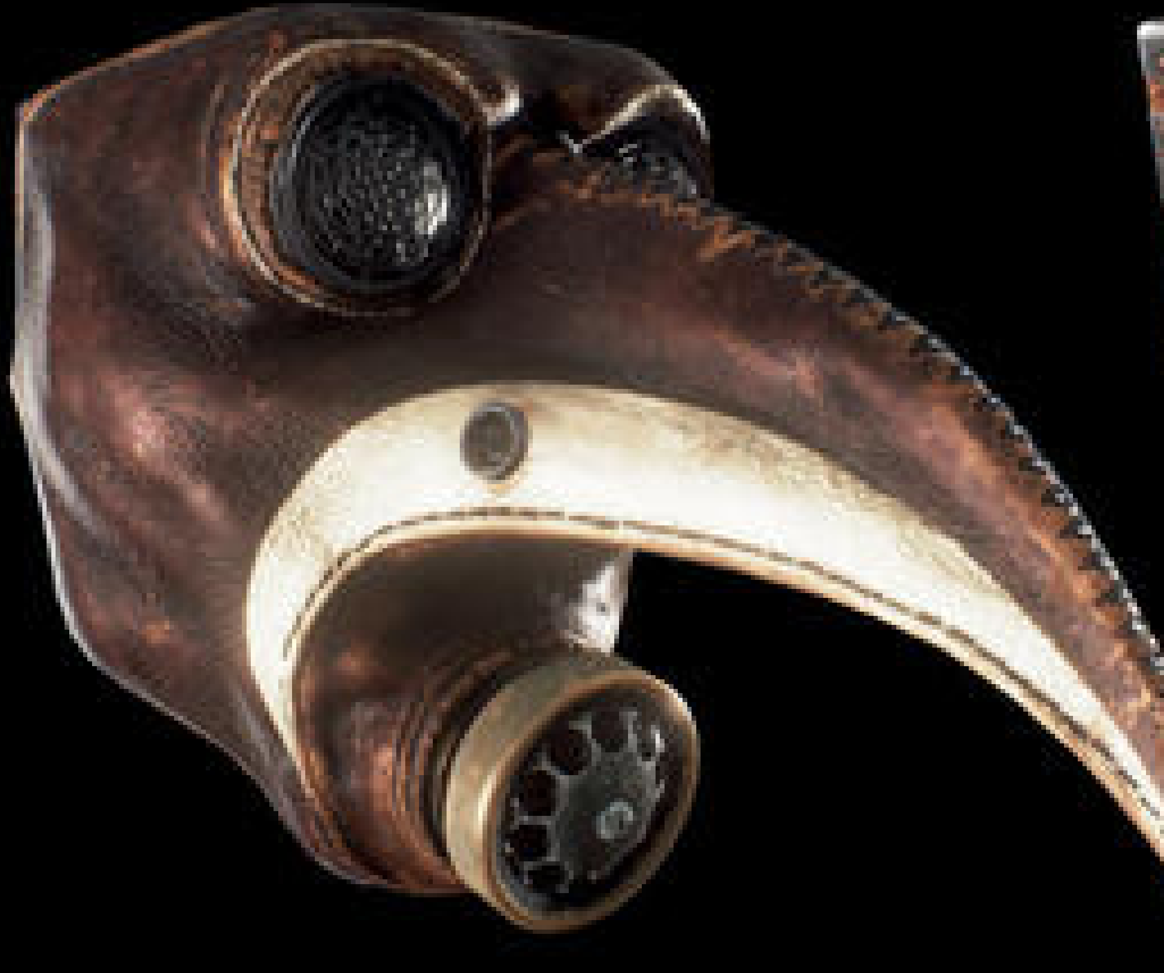
The Sandman

Marc-André Voyer



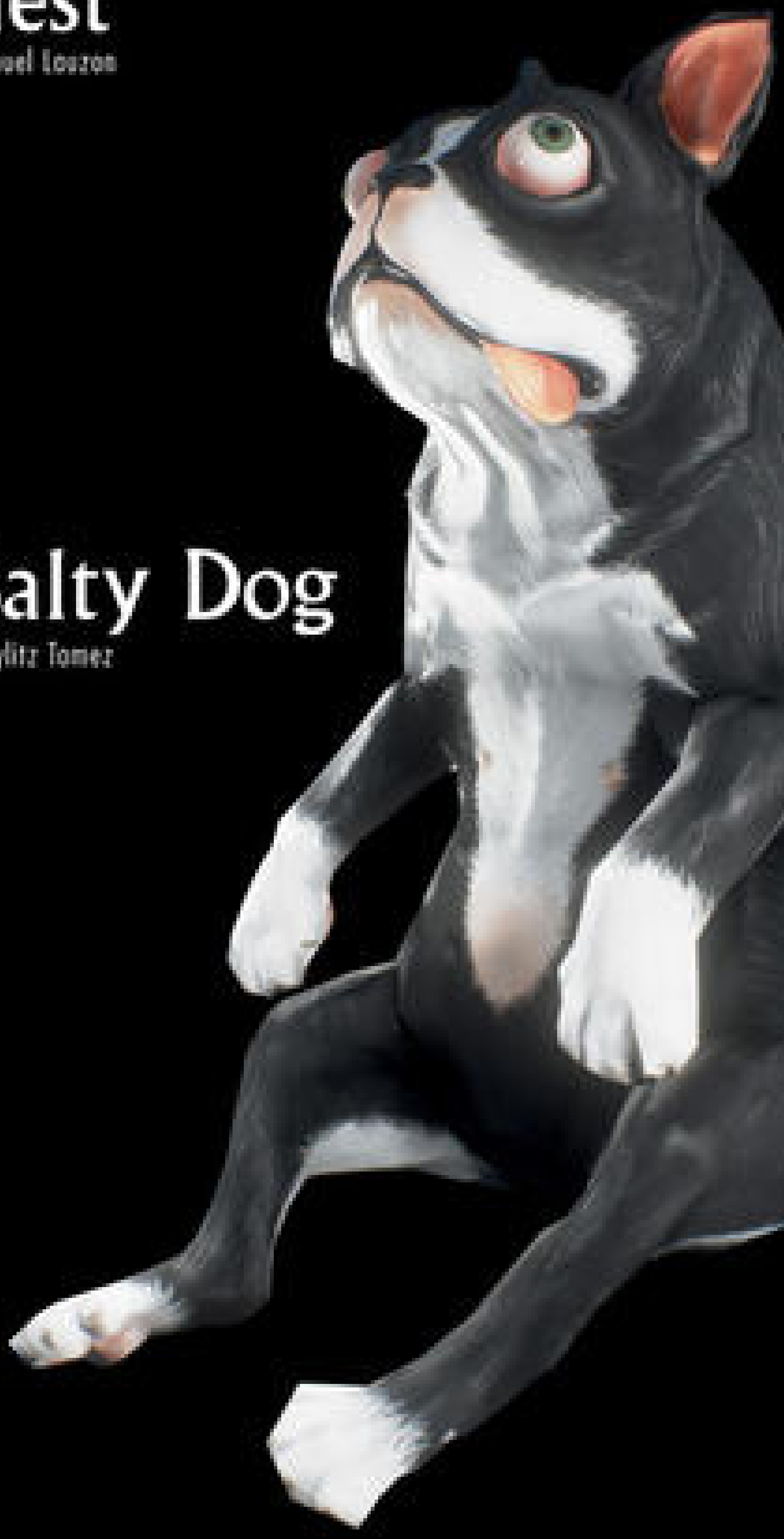
Military Chest

Emmanuel Lauzon



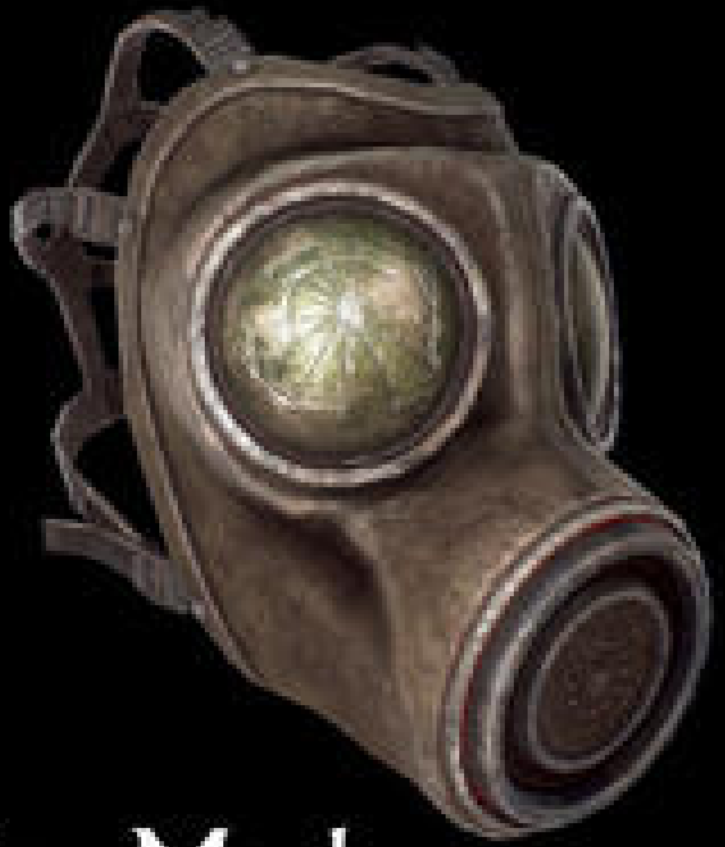
The Doctor's Gas Mask

Pierre-Henri Paitre



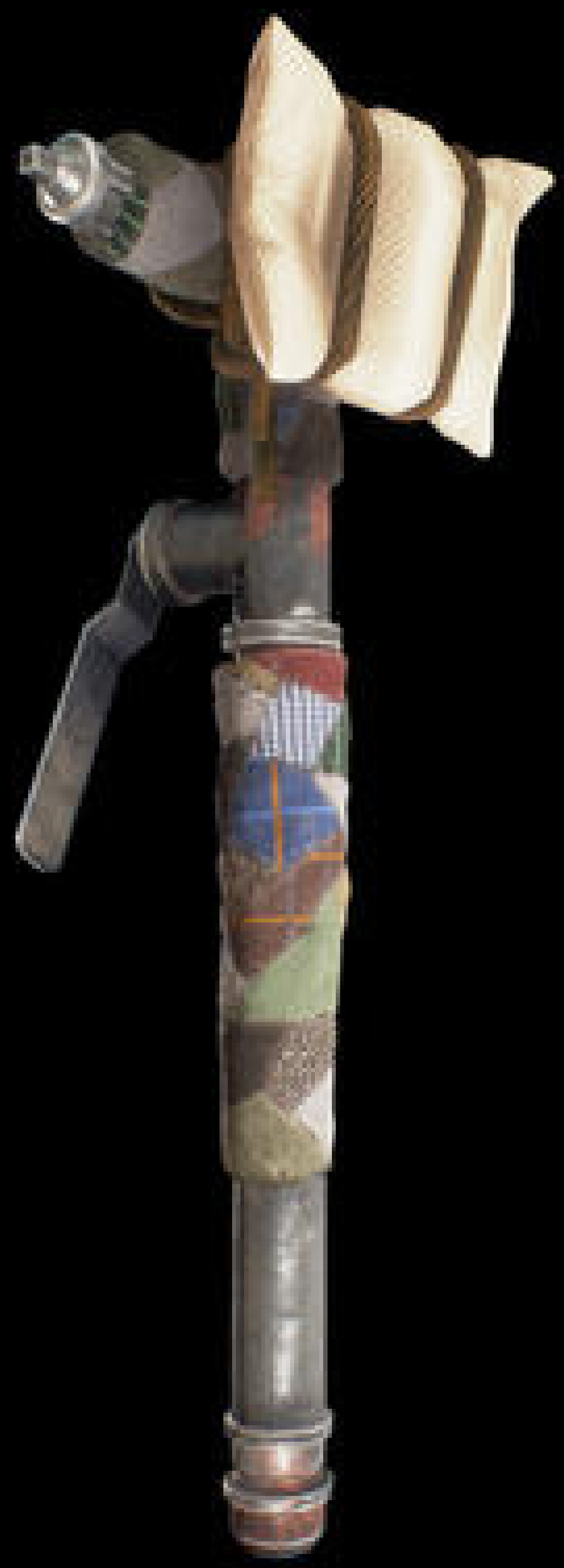
Salty Dog

Carylitz Tomez



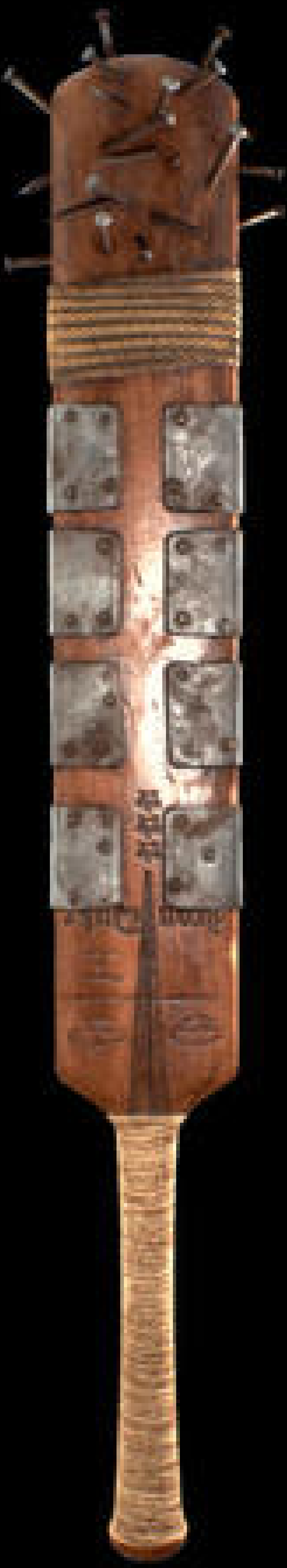
Gas Mask

Marc-André Voyer



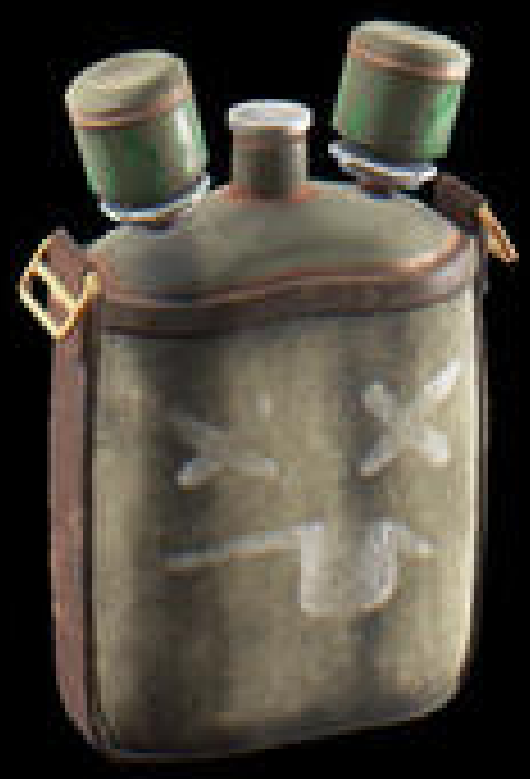
The Nighty Night

Pierre-Henri Paitre



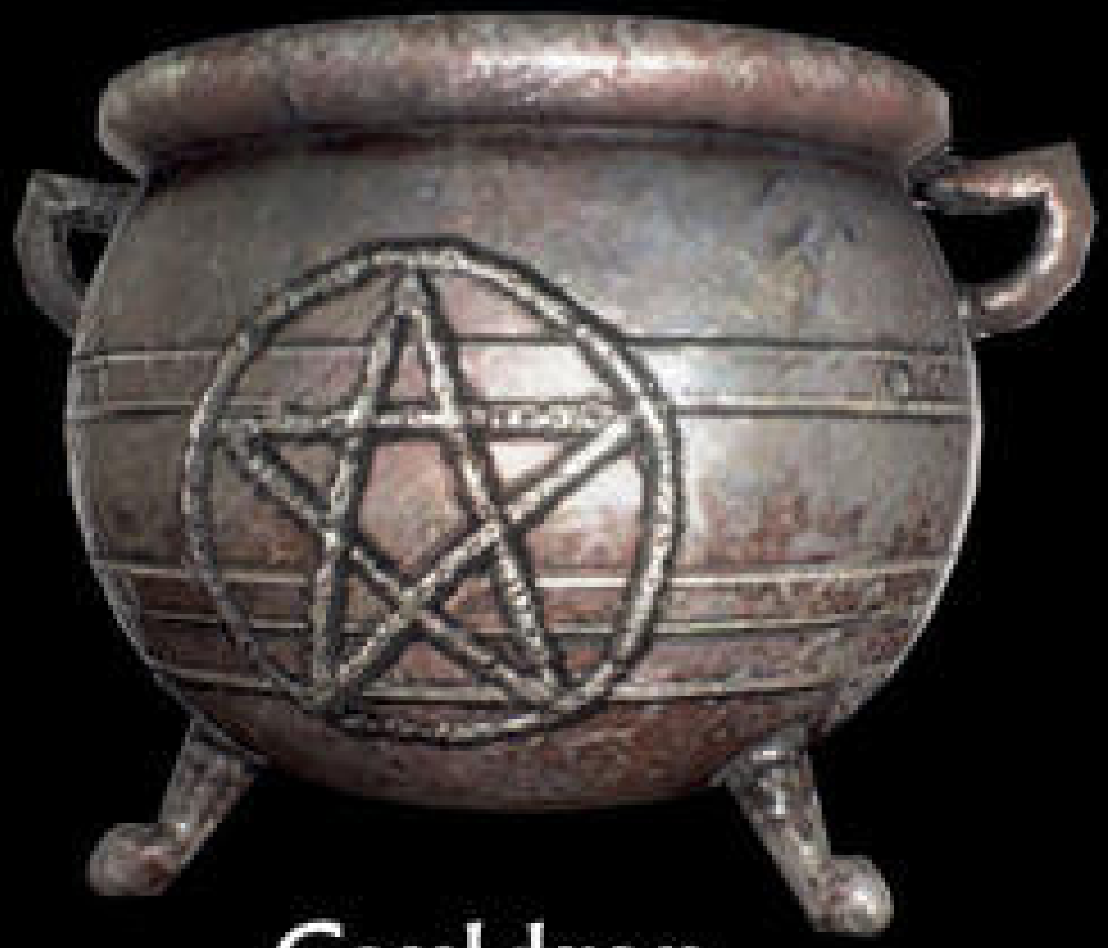
The "Just Not Cricket" Bat

Emmanuel Lauzon



Vomit Bomb

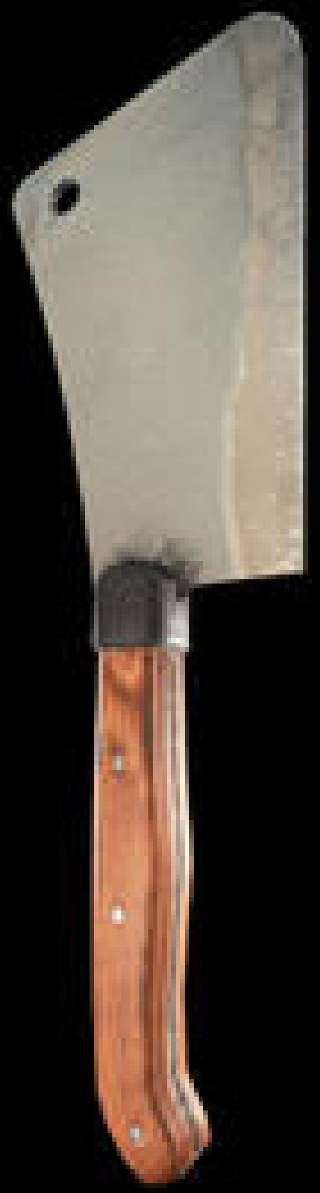
Warren Marshall



Cauldron

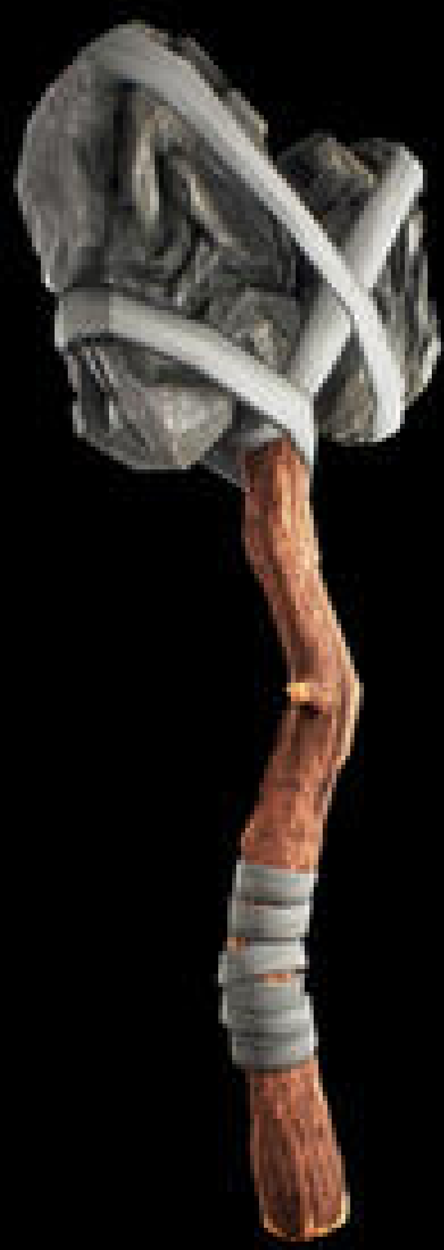
Carylitz Tomez

These are examples of props crafted from scavenged parts in The Garden District. They are much more natural, organic, and detailed. They were tricky to execute because they have very specific design functions in the game. One example, the flaming axe (a.k.a. the No Questions Axe) is made of an axe, a power cell, and some other items found in the world. The artists had to cobble these pieces together in a way that makes the weapon look both cool and functional, while containing all the right pieces.



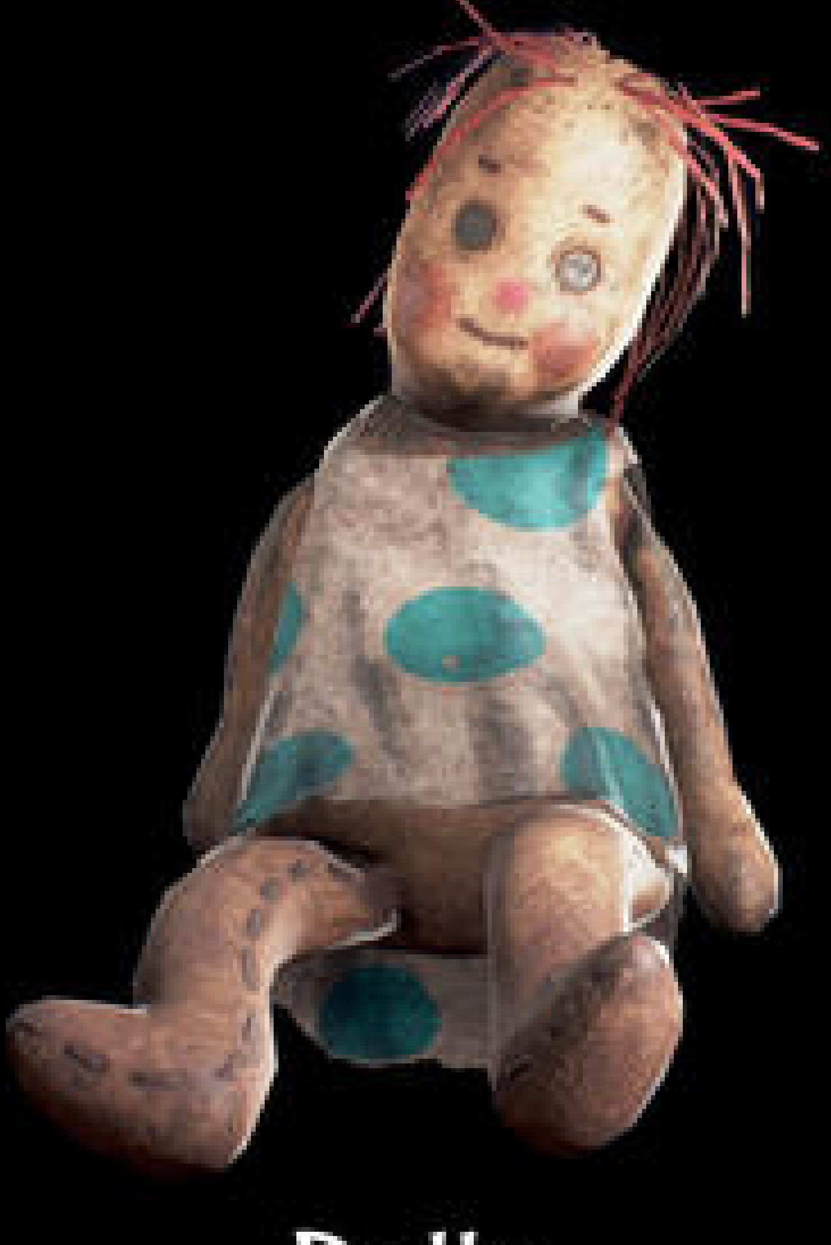
The Eager Cleaver

Pierre-Henri Paitre



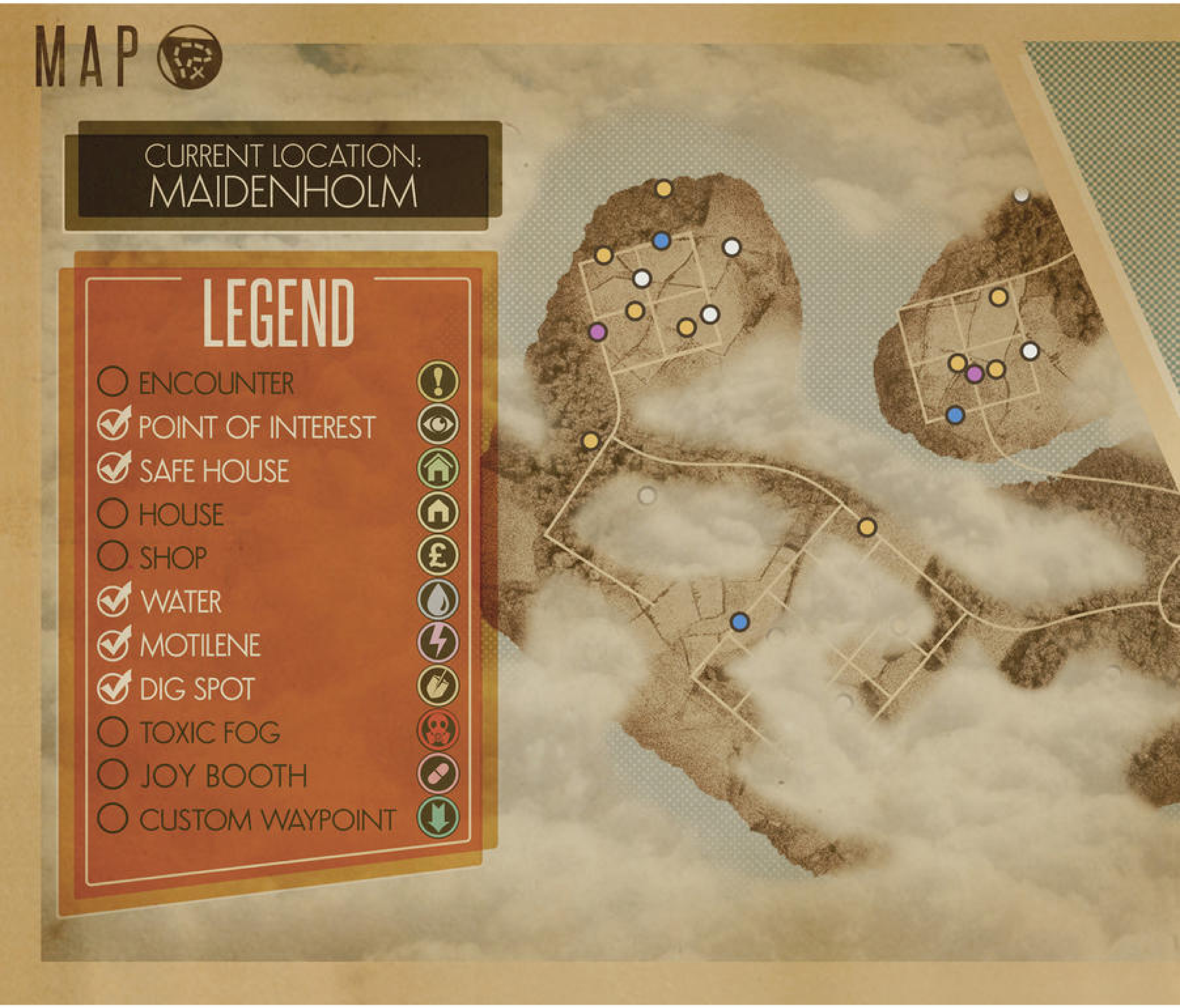
The Headknocker

Warren Marshall



Dolly

Shawn Wiederhoeft

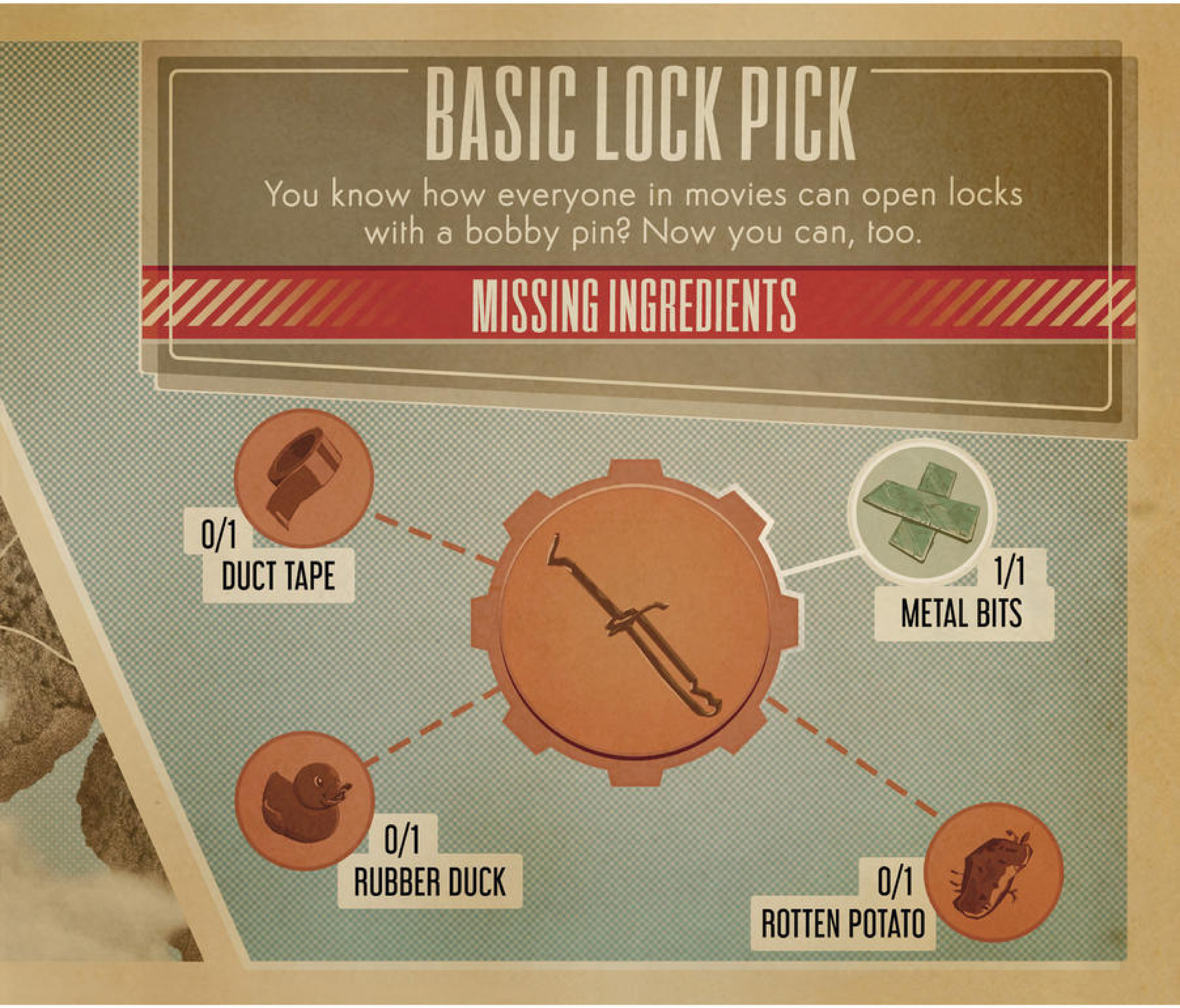


CURRENT LOCATION:
MAIDENHOLM

LEGEND

- ○ ENCOUNTER
- ☑ POINT OF INTEREST
- ☑ SAFE HOUSE
- ○ HOUSE
- ○ SHOP
- ☑ WATER
- ☑ MOTILENE
- ☑ DIG SPOT
- ○ TOXIC FOG
- ○ JOY BOOTH
- ○ CUSTOM WAYPOINT

User Interface


BASIC LOCK PICK
You know how everyone in movies can open locks with a bobby pin? Now you can, too.
MISSING INGREDIENTS
0/1
DUCT TAPE
1/1
METAL BITS
0/1
RUBBER DUCK
0/1
ROTTEN POTATO

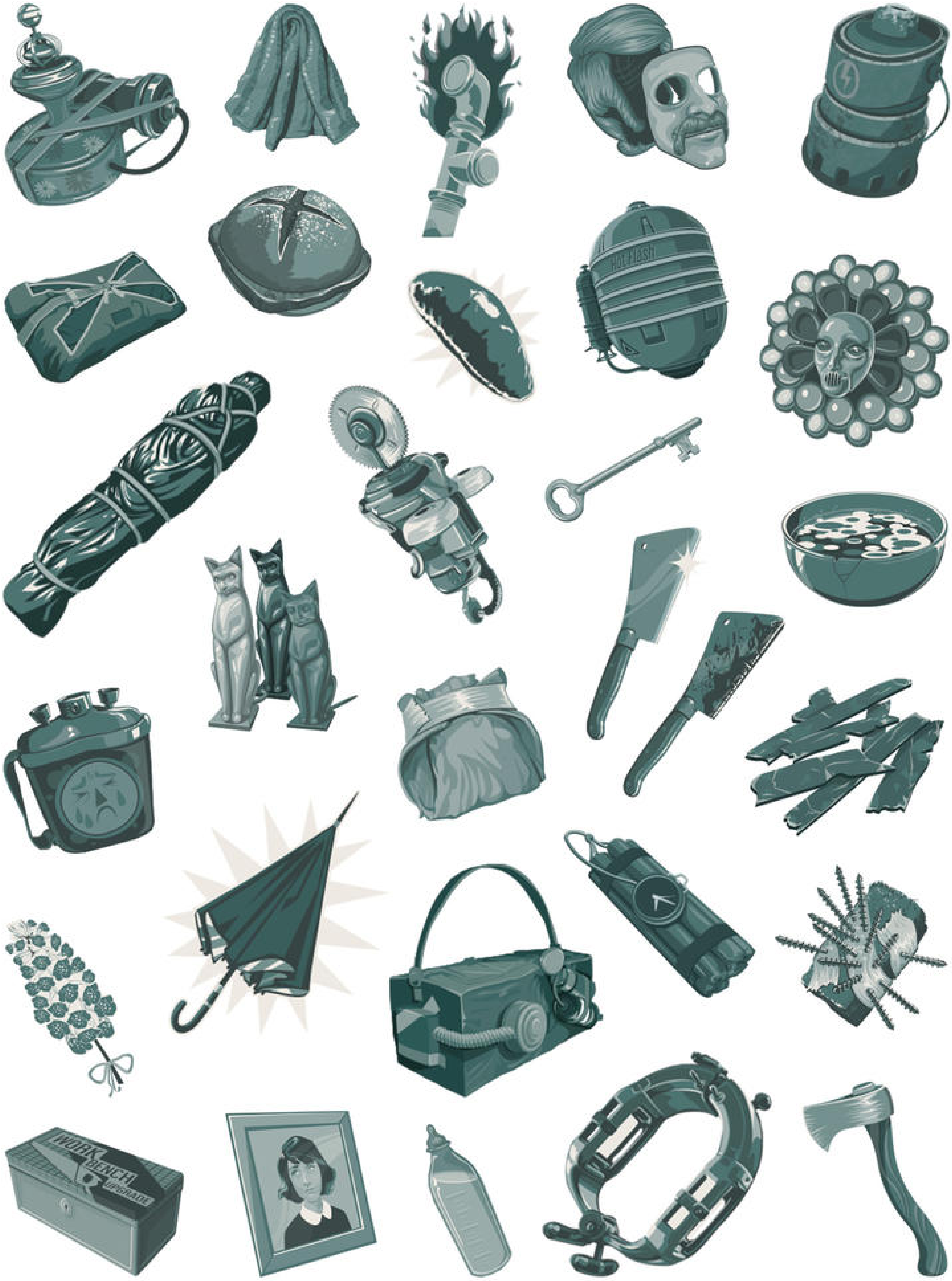
Sarah Hamilton

The user interface (UI) bridges game design, psychology, and art. UI puts icons on screen during game play (the "heads up display" or HUD) to alert players to their status—when they are bleeding, or starving, or exhausted—as well as pointing them to their objectives. In the player's journal, the UI shows the player's inventory, among other things. Great UI design is so intuitive and transparent the player barely thinks about it.

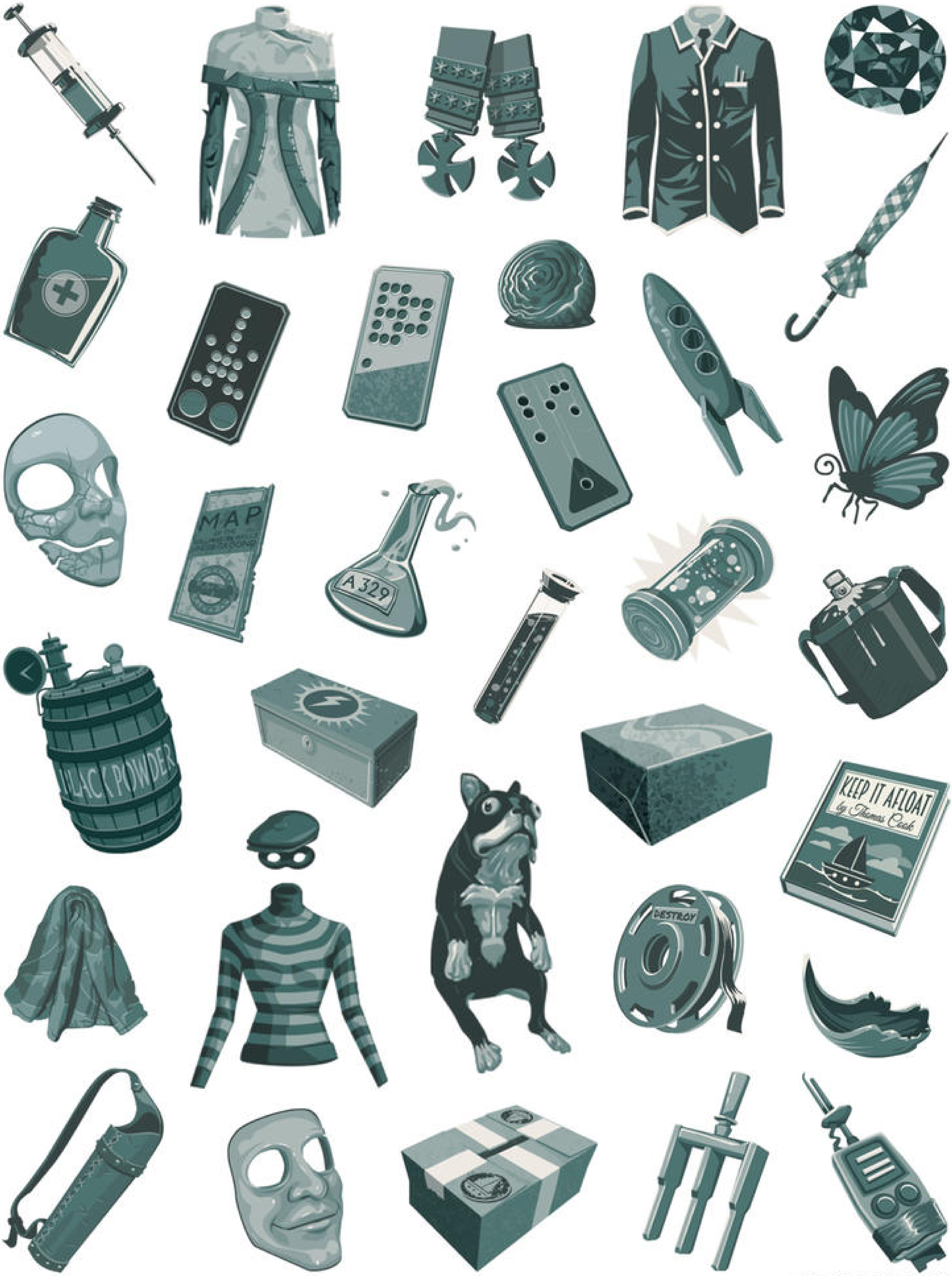
Aesthetically, the challenge was to find an appealing, graphic style that complimented the 1960s British, Retro-Futuristic atmosphere. Duncan Kay was instrumental in establishing the early look of the UI, pulling from '60s British editorial design. As programming developed new functionality, Sarah Hamilton tried to balance clarity with quantity of information, while being aware of special considerations such as players with colour blindness. She drew inspiration from 1960s car user manuals, *James Bond* posters, *Star Trek* button panels, and atomic bomb safety graphics.

Visual consistency was also important; all the clickable buttons needed to be the same colour, shape, and general location across the different screens. However, the screens needed to be distinct enough from one another that the player wouldn't be confused. Every decision was about how to trim the endless frustration of wanting a thing and not knowing how to find it.

UI Icons



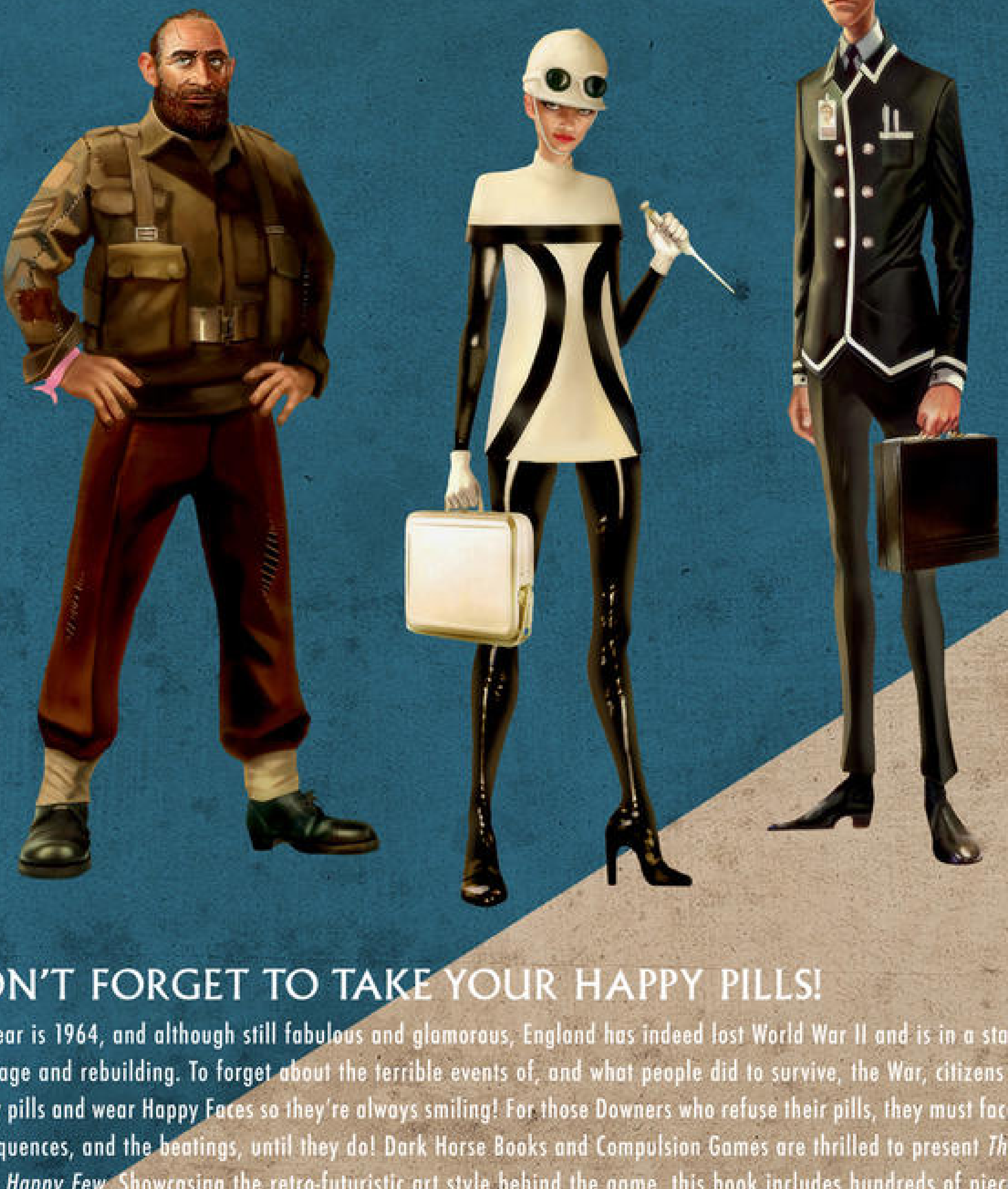
WORK BENCH UPGRADE


MAP
A 329
BLACK POWDER
KEEP IT AFLOAT
by Thomas Cook
DESTROY

All art on this spread by Sarah Hamilton

WELLINGTON WELLS
IN POSTERUM CUM GAUDIO

THE ART OF WE HAPPY FEW



DON'T FORGET TO TAKE YOUR HAPPY PILLS!

The year is 1964, and although still fabulous and glamorous, England has indeed lost World War II and is in a state of wreckage and rebuilding. To forget about the terrible events of, and what people did to survive, the War, citizens take happy pills and wear Happy Faces so they're always smiling! For those Downers who refuse their pills, they must face the consequences, and the beatings, until they do! Dark Horse Books and Compulsion Games are thrilled to present *The Art of We Happy Few*. Showcasing the retro-futuristic art style behind the game, this book includes hundreds of pieces of concept art and behind-the-scenes looks, paired with exclusive commentary from the team that created it!

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